



۷۱۰۸

خرس دزد افگن

DRAMATIS PERSONÆ.

Bayram, a brave youngman.

Parizad, daughter of the brother of *Qurban Mashhadi*.

Namaz Beg and

Zuleikha, his wife.

Tarvardi, son of *Qurban Mashhadi*.

Wali, son of *Khatun*.

Aruj, son of *Nasib*.

Fuchs the Austrian, keeper of animals.

Diwan Begi, Agent of Police.

Kamaloſſ, interpreter.

Najaf, and Turcomans and headmen.

Matthew Cossack, with some other Cossacks.

Karim, policeman.

Suna, *Parizad's* mother-in-law.

Qurban Mashhadi, father of *Tarvardi*.

افراد اهل مجالس

بایرام — جوان رشیدی *

پیرواده — دختر برادر مشهدی قربان *

نماز بیگ — زلیخا زن او *

قاروردی — پسر مشهدی قربان *

ولی — پسر خاتون *

اروج — پسر نصیب *

فوق نمسه — حافظ جانوران *

دیوان بیکی — . . *

کمالوف — مترجم *

تجف — و سایر تراکمه ها و کدخدا *

صاعوی قزق — با چند قزاقهای دیگر *

کوریم — پیمارل *

سونا — مادر شوهر پیرزاده *

مشهدی قربان — پدر تاورلشی *

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THE BEAR THAT KNOCKED DOWN
THE ROBBER.

FIRST ACT.

Takes place in a valley. (Parizad sitting on a stone beneath a large oak-tree. Bayram, having equipped and armed himself stands alert and active before her with his eyes fixed on her).

Bayram. Thank God! At last I have been able to see thee under this oak-tree, so that seeing thee once again, I may relieve my heart's pain. Why dost thou look behind thee?

Parizad. O mercy! I am afraid.

Bayram. Fear not!* I will not delay thee for long. Now speak that† I may see whether thou wilt go to Tarvardi's house? Wilt thou be the wife of this Tajik? And afterwards, wilt thou boast among the girls that thou too hast got a husband?

Parizad. What can I do? What is in my power? My father is dead. I and my mother are left alone, and my uncle has authority over both

*A common negative form in modern Persian in place of *na, tara*
†"Say that I may see," or "tell," a common expression in modern Persian.

حکایت خرس دزد افغن

مجلس اول

واقع میشود میان دره * در زیر درخت بلوط بزرگی پیرزاده برسنگی نشسته - بایرام اسباب و یراق در بر کره چست و چابک پیش روی او ایستاده - چشم بوی دوخته است *

بایرام - الحمد لله! آخر میسرم شد که در زیر این درخت بلوط ترا به بینم - دیداری تازه کرده درد دل بکنم پشت سرت چرا نگاه میکنی؟

پیرزاد - ای امان! میترسم!

بایرام - نترس زیاد معطلت نمیکشم - حالا بگو به بینم تو بخانه تارودی خواهی رفت؟ زن این تاجیک خواهی شد؟ و بعد میان دختران فخریه خواهی کرد که گویا تو هم شوهر داری؟

پیرزاد - چکنم؟ از دستم چه برمیآید پدرم مرده - منم و مادرم و اختیار هر دو در دست عموم است - برادر ندارم -

of us. I have no brother; I have no help; and my uncle will never give me to another lest the flocks and horses that my father left should fall into other hands.

Bayram. So it appears thy uncle does not want thee; he wants thy flocks and horses; and for the sake of these he wants to give thee to that stupid imbecile son of his own, who in all his life has never hunted a sparrow or stolen a lamb.

Parizad. What can I do? Perhaps it is written on my forehead that I must become the wife of a Tajik. Who can change the destiny?

Bayram. What dost thou wish? If thou wilt throw thyself into this tank and be suffocated would it not be better than to be the wife of a Tajik?

Parizad. Certainly! To die is a hundred times better than to be the wife of Tarvardi. But I am afraid of thee. If thou give me leave, I will not with this grief remain one day alive.

Bayram. God forbid! I spoke carelessly. After thee, why should I live on the face of the earth? I will never consent to thy death, and I cannot see* thee Tarvardi's wife. I will to-morrow put a bullet into Tarvardi's side,† and after that come what may on my head.

* "I am not able that I should see." The use of the present subjunctive with tavanistan and Bayistan, in place of the 3rd person of the past tense indicative† is almost universal in modern Persian.

† Prepositions are frequently omitted, as in this case.

کرمکی ندارم و عموم هرگز نخواهد که مرا بدیگری بدهد -
گله و ایلخی که از پدرم مانده بدست غیر بیفتد *

بابرام - پس معلوم میشود عمو ترا نمیخواهد گله و ایلخی
را میخواهد و بخاطر آنها میخواهد ترا بآن پسرخل
دمنک خود بدهد که در عمر خود هرگز کنجشکی
شکار نکرده و بره نه دزیده است *

پوپزاد - چکدم ! شاید در پیشانی من همچو نوشته شده
است که باید زن تاجیکی شوم - سرنوشت را که
میتوان تغییر داد ؟

بابرام - چه مرضی است ! اگر خودت را باین استلخ انداخته
خفه بکنی - بهتر از زن تاجیک شدن هم نیست ؟
پوپزاد - البته مردن صد مراتب بهتر از زن تارودی شدن
است - اما از تو میترسم - اگر رخصت بدهی یکروز
با این درد خود را زنده نمیگذارم *

بابرام - خدا نکند ! حرف همچو آمد گفتم - بعد از تو من
برای چه در روی دنیا زندگانی میکنم ؟ بمرگ تو هرگز
راضی نمیشوم و ترا زن تارودی هم نمیتوانم به بیدم -
همین فردا گلرگ پهلوی تارودی میزنم بعد بمسرم
هرچه باید بیاید - بیاید *

Parizad. In that case, shoot me with a bullet and kill me too. After thee, why should I remain alive on earth any longer?

Bayram. Why shouldst thou not live any longer? Thou shalt live. At least, if thou makest the son of a valiant man thy husband, thou wilt, without doubt, not have to hear the taunts of all thy friends.

Parizad. Mercy, O Bayram! For God's sake do not make my heart bleed! My own grief is enough for me. If the son of a valiant man is destined to me, I would become thy wife (lot).

Bayram. If thou wishest to become my wife (lot,) it is in thy own hand.

Parizad. How is it in my own hand?

Bayram. In this way, that if thou allow me I will carry thee off: I will elope.

Parizad. Where?

Bayram. To Qarabagh, Erivan—any distant place!

Parizad. (*reflecting a little*). No! My mother will not consent: I am the sole light of her eyes. If thou carry me far away, her days will be darkened.

Bayram. Come, then, I will carry thee off to our own camp.

Parizad. This is an impracticable idea.* My uncle is a powerful and wealthy man, and in this neighbourhood will never leave me in thy

* *Keh* is a common expletive in such sentences

پروانه—پس در اینصورت گلوله هم بمن بزن مرا هم بکش !
 بعد از تو من چرا باید دیگر در دنیا زنده بمانم ؟
 بایرام—تو چرا باید زنده نمایی ؟ تو زنده میمانی - اقبالاً به
 پسر بزن بهادر شوهر میکنی که لا محاله طعنه امثال
 خودت را نشنوی !

پروانه—امان ای بایرام ! برای خدا دلم را خون مکن ! درد
 خودم برای خودم بس است - اگر پسر بزن بهادری
 قسمت من میدود نصیب تو میشدم *
 بایرام—اگر بخواهی نصیب من بشوی دست خودت
 است *

پروانه—چه طور دست خودم است ؟
 بایرام—همین طور که بمن اذن بده ترا بردارم - فرار کنم *
 پروانه—کجا ؟

بایرام—قرا باغ - ایروان - سایر جاهای دور *
 پروانه—(کم فکر کرده) خیر مادرم راضی نمیشود - چشمش
 همین بمن روشن است - مرا دور بری - روزگار مادرم
 سیاه میشود *

بایرام—پس بیا - بدرست آن سرمحال خودمان *
 پروانه—این خیال که بیمعنی است - عموم مردیست
 پرزور دولتمنده درین نزدیکیها هرگز مرا دست تو نمیگذارد -

hand. He will raise a thousand difficulties. He will throw thee in trouble, and prove thee out a criminal. He will drag thee into the court. I don't know what else he may do.

Bayram. Then what is to be done? Thou wilt go and become Tarvardi's wife. I shall have to stand aside and look on!

Parizad. Then what shall I do? Set a plan before my feet and I will follow it.

Bayram. Very well! If I, by some device can make Tarvardi get out of the way that thou mayest be free, dost thou consent?

Parizad. On condition that there is no proposal of killing Tarvardi.

Bairam. Good! There shall be no killing. The plan shall be this that Tarvardi shall leave this place and go to a distant one.

Parizad. Good! To this I agree.

Bayram. Then go quickly, and send for Zuleikha wife of Namaz, to come here. I would like to speak to her.

Parizad. I will send her at once. (*Is about to go.*)

Bayram. (*takes her hand*). Stay! Let me speak.

Parizad. What sayest thou?

Bayram. O tyrant! My heart is aflame with love. Thou art going and leavest me in this very sad plight of mine.

مدر هزار قیل و قال میکند - ترا بشارت میاندازد - مقصرت
میکند - دست دیوانه میدهد - نمیدانم دیگر چه میکند *

بایرام - پس چه باید کرد ؟ تو بروی زن تاروردی بشوی -
من هم از کنار نگاه کنم !

پوپزاد - پس چه کنم ؟ راهی پیش پایم بگذار آنطور بکنم *

بایرام - بسیار خوب ! اگر من تدبیری بکنم که تاروردی از
میدان در برود تو آزاد بشوی بان راضی هستی ؟

پوپزاد - بشرطی پای کشتن تاروردی در میان نباشد *

بایرام - خوب ! کشتن نباشد - طوری بشود که تاروردی
از اینجا برود - جای دوری بیفتد *

پوپزاد - خوب ! باین راضی ام *

بایرام - پس بروزد - زلیخا زن نماز را بفرست بیاید اینجا با
او حرف بزنم *

پوپزاد - الان میفرستم (میخواهد برود) *

بایرام - (دست او را گرفته) وایست حرف میزنم *

پوپزاد - چه میگوئی ؟

بایرام - اے ظالم ! دلم آتش گرفته میسوزد - مرا بهمین حالت
میگذاری میروی !

Parizad. What shall I do?

Bayram. For once throw water on my heart's fire, and go.

Parizad. That water flows before thee in the river. Drink as thy heart may desire.

Bayram. Is the burning of my heart to be extinguished by water?

Parizad. Then by what will it be extinguished?

Bayram. By a pair of kisses.

Parizad. By God! That is enough for thee. Don't be silly! Let me go: they must be soon coming upon me.

Bayram. (*putting his arms round her neck, and snatching a couple of kisses, lets her off saying as she goes.*) Send off Zuleikha quickly, I am waiting for her here. (*alone.*) Ah, Tarvardi, Tarvardi! Thou thinkest that I will give up Parizad that thou mayest carry her off. This boy is a strange fool! He does not think, "What merit have I that I should enter the field against Bayram? I can not shoot an arrow like him; I cannot hunt. I cannot distribute the barley between two horses. I have not committed a robbery; I am not known for bravery; I have never in my life stolen a horse; I have not carried off a bullock. At night, through fear, I cannot put my head out of the tent. With such a heart how can I hope to look at the mistress of one like Bayram?" By God! If Parizad had given me leave, I would not have let him live a day.

پیرا—چه کنم ؟

ایرام—بارے باتش دل من آبی بزن - برو *

پیرا—آن آب است پیش روت - توی رودخانه میروم - هرچه
دلت میخواست بخور *

ایرام—سوزش دل من بآب خاموش میشود ؟

پیرا—پس با چه چیز خاموش میشود ؟

ایرام—با یک جفت بوسه *

پیرا—آن ترا بخدا بس است * شوخیت نگیرد ! بگذار
بروم الان پئے من مے آید *

ایرام—(دست بگردنش انداخته دو تا بوسه گرفته ول میکند - پشت

سرش) زلیخا را زود تر روانه کن اینجا منتظرم *

ایرام—(تنها) آخ ! تارودی ! همچو گمان میکنی پریزاده را
خواهم گذاشت که تو بدی ! این پسره عجب احمق است

فکر نمیکنم هنرم چيست که بمیدان بایرام میروم نه

مثل او تیر اندازم نه شکار مے توانم زد - جوسه دو تا اسپ را

قسمت نمیتوانم بکنم - نزدی نکرده بیهادری معروف نشده - در

عه خود اسپي نزدیده ام گاوی نبرده ام - شب را از ترس

سرم را از چيست بیرون نمیتوانم در بیارم - با این دل چه

گونه چشم داشت بمعشوقه مثل بایرام کس نداشته باشم !

والله - اگر پریزاد انانم میداد بکوز او را زنده نمیکفاشتم !

Zuleikha (*speaking at this point from behind him*) Salam, Bayram! With whom art thou talking?

Bayram (*turning round*). Ah, Zuleikha! Is it thou? With whom should I have words to speak? I was talking at Tarvardi.

Zuleikha. What has Tarvardi done to you?

Bayram. What more wouldst thou have him do? He has made my day dark, he has cut off my patience and ease of mind. I have no rest by day, nor sleep at night. Little remains to make me go mad, like Majnum to turn my head towards the hill and the desert; like the Salamander to take to fire and burn.

Zuleikha. Why? What has happened?

Bayram. What wouldst thou have happen? This idiotic Tajik wishes to marry Parizad. By God!* Speak the truth, Zuleikha! Would it ever be right that a girl like Parizad should go to such a Tajik?

Zuleikha. Who says Parizad is to go to Tarvardi. I know Parizad's thoughts better. If they kill her she will have no husband but thee. Tarvardi in her eyes is not worth a gnat.

Bayram. What good is it that Tarvardi in her sight is not worth a gnat? But Tarvardi covets Parizad as a gnat covets sweets. To-day or to-morrow Qurban Mashhadi, his father, will give her in marriage to him.

1. "I adjure thee by God!" a common form of oath.

زلیخا— (در اینحال از پشت سر او) سلام! بایرام با که حرف
میزنی؟

بایرام— (پشت سر بر گشته) آه زلیخا توئی! با که حرف
دارم بزنم؟ پشت سر تاروردی حرف میزدی *
زلیخا— تاروردی بشما چه کرده است؟

بایرام— دیگر چه میخواستی بکند؟ روزم را سیاه کرده صبر
و قرام را بریده - نه روز آرام دارم و نه شب خواب کم
مانده است دیوانه بشوم مثل مجنون سر یکه و بیابان
نهم - مانند سمندر آتش بگیرم بسوزم *

زلیخا— چرا؟ چه شده است؟

بایرام— چه میخواهی بشود؟ این تاجیک بے شعور
میخواهد شوهر پریزاده بشود - ترا بخدا! زلیخا راستش را
بگو دختری مثل پریزاده هرگز رواست به همچنین تاجیکی
برود؟

زلیخا— که میگوید پریزاد تاروردی میبرد؟ خیال پریزاد
را من بهتر میدانم اگر بکشندش غیر از تو بکسی شوهر نمی
کند - تاروردی بچشم او بقدر پشه نمیآید *

بایرام— از این چه حاصل که تاروردی بقدر پشه بنظر او نمیآید -
اما مثل این که پشه بشرینی حریص میشود تاروردی
بپریزاد حریص است - امروز و فردا است پدرش مشهدی
قریبان - علقه کرده باو خواهد داد *

Zuleikha. If the girl does not desire it, how can they give him to her as a husband?

Bayram. By God, *Zuleikha*; What art thou saying? What else can a girl* like her do? Who attends to her wish? At first she will utter a few Ahs! and Ohs! Then helplessly she will surrender herself to her lot, and I shall be left with sighs and lamentation and grief and pain.

Zuleikha. Then what art thou meditating?

Bayram. I am now thinking that I will provide a remedy for my self: I will remove *Tarvardi* out of the field.

Zuleikha. That means that thou wilt kill him.

Bayram. No! *Parizad* will not agree to this proposal. I, too, do not think it would be the right thing. What profit would there be in killing him? I should myself become a fugitive murderer, and *Parizad*, too, would escape my hand.

Zuleikha. Thou sayest right. Then in what way wilt thou get *Tarvardi* out of the field?

Bayram. Listen! See how I will get him out of the field. He often comes to your house. He is a chum of your husband *Namaz*. If you and your husband will join with me, and give a shape to the affair, I will give your husband a *Kurd* horse, and present you with a lately-calved cow.

Zuleikha. Really a cow?

-
1. "A child girl by her what can be accomplished?"
 2. Ash in place of ure "him."

زلیخا - دختر میل نداشته باشد چه طور میتواند شوهرش بدهند ؟

بابوآم - ایه - زلیخا ترا بخدا ! تو چه حرفیست میزنی ؟ بچه دختر ازش چه برمیآید ؟ بخواهش او که نگاه میکند ؟ از اول کمی آخ و اوخ مینماید - بعد ناچار شده تن بقضا میدهد - من می مانم بآه و نال و درد و غم *

زلیخا - پس فکرت چه چیز است ؟

بابوآم - فکرم اینست که از حالا چاره سر خود را بکنم - تاروردی را از میدان بردارم *

زلیخا - یعنی بکشیش ؟

بابوآم - نه ! پریزاد بایسن معنی راضی نمیشود - خود هم صلاح نمی بینم - از کشتن او چه حاصل ؟ هم خودم خونی و فزازی میشم هم پریزاد از دستم در میبرد *

زلیخا - راست میگویی - پس چه طور میخواهی تاروردی را از میدان در کنی *

بابوآم - گوش بده به بین چه طور میخواهم از میدان دورش کنم - او خانگه شما زیاد میاید با شوهرت نماز خور است - اگر تو و شوهرت بمن یاری بکنید کاری صورت بدهید اسب کردی خودم را بشوهرت میبخشم و یک ماده گاو تازه زاد هم بخودت میدهم *

زلیخا - راستی یک ماده گاو ؟

Bayram. Certainly.

Zuleikha. Lately calved; with its calf as well?

Bayram. Yes, with its calf. Be assured!
Without fail!

Zuleikha. What must we do?

Bayram. Thus: You will call Tarvardi to your house on some pretext and give him to understand, that "Parizad is besides herself in love for thee, but she fears to become thy wife on account of the reproaches of her friend and equals,* for they say thou art a cowardly Tajik, and all know that thou canst do nothing; neither robbery nor brave deed stands to the credit of thy name; a fight from thee is unknown; a robbery by thee is unknown. What girl is there who would fancy a youth like thee? Do thou, then, show one brave deed: rob some man; bring some money; take some clothes; carry off a horse; steal some property; commit a highway robbery, so that they may say, 'Tarvardi, too, is a man who has done so and so.' After that the girl can boast that she has such a husband." Tarvardi is a fool. Believing what you say, and committing some folly, he will fling himself into destruction, and Parizad will be left for me.

Zuleikha. By God! thou hast thought of a capital idea. For the sake of such a youth as thou one ought to do his best.

Bayram. Hast thou understood what I have said?

Zuleikha. Rest assured of it.

* Sat wa hamšar, "her friends and equals."

بابرام — بیعصراف *

زلیخا — تازه زاد با بچه اش *

بابرام — بای با بچه اش - خاطر جمع! بے خلاف!

زلیخا — ما چه باید بکنیم؟

بابرام — مثلاً تاروردی را بیک بهانه خانه تان صدا کنید - همچو
وا نمود نمایند که «پریزاد از برایت بے اختیار است اما
از طعمه سر و همسر میترسد زن تو بشود زیرا که میگویند
آدم تاجیک و ترسوئی و همه میدانند که از دستت هیچ
کاری بر نمی آید - بیک دزدی و بزنی بهادری اسمت
برده نشده - زدنست معلوم نیست - گرفتنت معلوم
نیست - کدام دختر نیست که بمثل تو پسری میل کند؟
تو هم یک هذری بنما آدمی لخت کن - پولی بیار -
پارچه بگیر - اسبی بدر - مالی بدزد - راهی بزنی - بگویند که
تاروردی هم صاحب فلان هنر است - بعد از آن دختر
هم مغفرت کند که مثل تو شوهر دار!» - تاروردی
احمق است باین حرفها بزور نموده سفاقت کرده خود را
بہلاکت خواهد انداخت و پریزاد برات من خواهد
ماند؟

زلیخا — بخدا که خوب فکر کرده! بجهت مثل تو جوانی
دست و پا باید کرد *

بابرام — درست حالیت شد چه گفتیم؟

زلیخا — خاطرات جمع باشد!

Bayram. Hereafter inform me of whatever may happen.

Zuleikha. Dost thou wish to inform the Police Officer?

Bayram. No! I will not make myself known as a mischief monger: this would not remain concealed. I wish to be simply kept informed so that my heart may be at ease.

Zuleikha. Very well! I will inform thee hereafter of whatever happens. I will go now: I have something to do. It is time for the cattle to come home.

Bayram. Go: I commend thee to God. Take this handkerchief. I give it as a present to thee.

Zuleikha. Oh, what a beautiful handkerchief! What is inside it?

Bayram. There are raisins in it. Give them to the children.

Zuleikha. By God! A young man should be like thee to suffer for thy grief and misfortunes! I swear by Tarvardi's soul in the whole of his life I have never seen so much as a rotten apple from his hand. Peace be with thee! Mayest thou attain to thy desire! (*Moves off.*)

Bayram (calling after her). Do not forget thy promise.

Zuleikha (turning round). Do not forget the promised cow.

Bayram. Yes, a milch cow such as should never have had its like.

بابرام—بعد هر چه بشود خبرش را بمن میدهی *

زلیخا—میخواهی بدیوان بیگی خبر کنی *

بابرام—نه! خودم را مفسد قلم نمیدهم این کارها پنهان نمے

ماند - من همین قدر میخواهم خبردار شوم دلم آرام

بگیرد *

زلیخا—بسیار خوب! بعد هر چه بشود خبرت میکنم - الحال

میروم - دیگر کار دارم - وقت آمدن گاو گل است *

بابرام—برو بخدات میسپارم - بگیر این دستمال هم پیشکشی

تو باشد *

زلیخا—وا! چه خوب دستمال است! توش چه چیز

است *

بابرام—توش هم کشمش است - بده به بچه هات *

زلیخا—الحق جوان باید مثل تو باشد درد و بلاست بخورد -

بجان تاروردی در عمر خود یک سیب بوسیده از دست

او ندیده ام - سلامت باش! مرادت برسی! (میروند)

بابرام—[بشت سرش] وعدهات را فراموش نکنی *

زلیخا—[بشت سر بر گشته] تو هم ماده گاوینکه گفته فراموش

مکن *

بابرام—بلی یک گاو شیردار جنسی که مثل نداشته باشد *

Zuleikha. Its calf with it as well?

Bayram. Certainly ; with its calf.

Zuleikha. O man ? Is it possible not to befriend a clever young man like thee ? God preserve my royal falcon !

Bayram. God ! Thou art welcome. O God ! what shall I do now ? I will go and hunt round the valley, so that worry and anxiety may be driven out of my head.

Scene II.

*The scene changing, the house of Namaz appears:
Namaz and Zuleikha are present.)*

Namaz. Thou sayest Bayram will give me his own Kurd horse for this business ?

Zuleikha. He will certainly give it.

Namaz. I don't believe it. They counted out to Bayram fifty gold pieces in my own presence. He did not sell the Kurd horse. He will never give it to me.

Zuleikha. He is now ready to give up even his life for Parizad's sake. What to speak of horse and property ?

Namaz. Perhaps he is telling a lie and won't give it.

زلیخا - بچه اش هم همراهش *

بایرام - البته با بچه اش *

زلیخا - اے مرد! مثل تو جوان زیرک را میشود دوست
نداشت؟ خدا نگهدار شاهباز من!

بایرام - برو خوش آمدی! خدایا حالا چه بکنم؟ بارے
بروم دره - شکاری چیزی بگویم فکرو خیال از سرم بیرون
برود *

پرده دوم

(وضع تماشا تغییر یافته صورت خانه نماز برپا میشود)

نماز و زلیخا

نماز - تو میگوئی برای این کار بایرام اسپ کردی خدا
بمن میدهد؟

زلیخا - البته میدهد *

نماز - بابور نمیکنم: پنجاه طلا پیش خودم به بایرام شمرند -
اسپ کردی را نفروخت - او را هرگز بمن نمیدهد *

زلیخا - او حالا بخاطر پریزاد از جانش هم میکند - تا چه
رسد باسپ و مال؟

نماز - بلکه دروغ بگوید - ندهد *

Zuleikha. He does not tell a lie. Thou knowest not Bayram. Is there another honourable and truthful youth like him in all our village?

Namaz. Very good. I wished myself to get Tarvardi into a scrape. His father, Qurban Mashhadi, had lent me some money, and set the policeman at me till he got it. My heart will not be at rest till I have paid him out for it.

Zuleikha. Then why dost thou hesitate? Will such a chance come again? Thou wilt get a horse and pay him out as well. Tarvardi is in the neighbourhood. Go and call him to eat bread in our house. Afterwards I will manage every thing (make the affair straight).

Namaz. By God! thou sayest well. I will get up and go. (*Goes*).

Zuleikha (alone). By Allah! How should I know? If Tarvardi at my word goes to rob, the poor man is not to blame. What can he do? The girls of this confounded country will have no one who is not up to highway robbery or burglary. One must say to the Police Officer "Why shouldst thou punish these helpless youths for stealing or highway robbery? If thou canst, warn the girls of the district so that they may not vent their bile on a youth who does not rob. Then I will stand security that the wolf and the lamb shall graze together." (*At this moment Namaz enters the house with Tarvardi*).

زلیخا - دروغ نمے گوید - بایرام را نمیشناسی - مثل او جوان
پاکیزه درست قول در همه اوبه مان مگر هست ؟

نماز - خوب شد - من خودم میخواستم تاروردی را بخطائی
ببندازم - پدرش مشهدی - قربان پولی بمن قرض داده
بود يساول سر من گذارد تا گرفت - منم تا تلفی باو
نمیکردم دلم آسوده نمیشد *

زلیخا - پس چرا معطای ؟ همچو فرصتی دیگر دست
میانند ؟ اسب بگیری هم تلفی بکنی - تاروردی همین
نزدیکه است - برو صد اش کن بیاید خانه - نان بخورد -
بعد از آن همه کارها را خودم درست میکنم *

نماز - بخدا ! خوب گفتی پا شوم بروم [میبرد] *

زلیخا - [تنها] والله چه میدانم ؟ اگر تاروردی بحرف من
دزدی برو بیچاره هیچ تقصیری ندارد - چه کند ؟ دختران
این مملکت ویران شده کسی را که راه زنی و دزدی بلد
نباشد نمیخواهند - که بدیوان بیگی باید گفت «بیچاره
بچه ها را در سردزدی و راهزنی اذیت میکنی برای چه ؟
میتوانی دختران بلوک را قدغن کن از پسریکه دزدی
نمیبرد زهره ترک نشوند * آن وقت من ضامن که گرگ
و میش بنهم بچرد» (درینحال نماز با تاروردی داخل
خانه میشود) *

Namaz. Wife, what hast thou for us to eat? Bring it and let us see. We are hungry.

Zuleikha. Oh dear? What wouldst thou wish me to have? If you are hungry, why did you not go to Tarvardi's house but came upon me?

Namaz. Bring what thou hast. Don't chatter. (*Goes into the corner of his house and employs himself in inspecting his arms*).

Zuleikha. There will be nothing left for the evening.

Tarvardi. Zuleikha, thou hast become very hard.

Zuleikha. Why should I not be hard? What good have I seen from thee? For once in way at least promise that for thy bridal thou wilt give me something.

Tarvardi. Whose bridal is that?

Zuleikha. Dost thou not know whose bridal? Tell me what thou wilt give me at thy bridal.

Tarvardi. Good! At that time I will give thee a pair of shoes. I have seen thee many times going about bare-footed.

Zuleikha (*turning her face away, and in a low tone.*) What a close-fisted and unlucky man he is! (*Then in a loud tone.*) Mayest thou be reserved! I am much pleased. Does thy bridal take place so very soon or not?

Tarvardi. In the autumn.

Zuleikha. Why so long hence?

نماز—زنکه چه داری بخوریم - بیآر به بینیم گرسنه مان است *
 زلیخا—راہ چه میخواستہی داشته باشم ؟ گرسنه ثان بود چرا
 بخانہ ناروردی نرفتید آمدید سر من ؟

نماز—ہر چه داری بیآر چائہ نزن (میبرد کنج خانہ مشغول
 نگاہ کردن برآہائے خود میشود) *

زلیخا—برائے شام دیگر چیزے نخواهد ماند *
 ناروردی—زلیخا خیلے سخت شدہ *

زلیخا—چرا سخت نشوم ؟ من از تو چه خیر دیدہ ام ؟
 اقلًا یک دفعہ بزبانٹ بیآوری کہ در عروسیم فلان چیز
 را بتو مے بخشم ؟

ناروردی—عروسی کدام است ؟

زلیخا—نمیدانی عروسی کدام است ؟ بگو بینم در عروسیست
 بمن چه خواہی بخشید ؟

ناروردی—خوبست آنوقت یکجفت کفش بتو مے بخشم
 مے بینم خیلے وقت است پا برهنہ راہ میروی *

زلیخا—(روش را آنطرف کردہ آہستہ) چه طور آدم سخت و
 نحسی است ! (بعد بصدائے بلند) سلامت باشی !

خیالے راضی ہستم عروسیست باین زودی سر میگیرن یا نہ ؟

ناروردی—پائیز *

زلیخا—چرا همچو دیر ؟

Tarvardi. Parizad makes the delay. She says, "My trousseau is not yet ready."

Zuleikha. Thou sayest well. But she has no other reason.

Tarvardi. Why, what other reason?

Zuleikha. Perhaps the girl has no fancy for thee: she may have set her heart somewhere else.

Tarvardi. Oh! let that be! The girl does not want me! Thou sayest strange words. Why does she not want me?

Zuleikha. That is, thou art something very great in thy own sight! Why should she want thee? Where is any fine thing thou hast done in all thy life? Where is the name of the deed for which the girls should want thee?

Tarvardi. What name wouldst thou have me make?

Namaz. Wife, what hast thou to do with it? What art thou talking about? What is it to thee?

Zuleikha. It has nothing to do with thee. Don't say anything. I know very well.

Tarvardi. She says well, Namaz. It has nothing to do with thee. Good! Zuleikha, tell me what deed of renown I have done, that is, what name must I make?

Zuleikha. Hast thou ever committed a robbery?

Tarvardi. No, I have never robbed. Why should I go to rob? Is my property small? Is my wealth too little?

ناروردی — پیرزاد دیر میکند میگوید «هنوز چهارم حاضر نیست»
 زلیخا — راست میگوئی؟ بلکه جهت دیگر دارد *
 ناروردی — یعنی چه دیگر؟

زلیخا — شاید دختره میل بتو نداشته باشد جائ دیگر دلبستگی
 داشته باشد *

ناروردی — ایه! این را باش! دختره مرا نمیشخواد! حرفهای
 غریب میزنی - چه طور مرا نمیشخواد؟

زلیخا — یعنی تو بنظرت که خیالی چیز هستی! برای چه
 ترا باید خواست؟ در همه عمرت کاره که کرده کدام
 است؟ اسمی که در کرده کو - تا دخترها ترا بشخوادند؟
 ناروردی — چه اسم میشخوادی در کنم؟

نماز — زنکه چه کار داری؟ چه حرفی است میزنی؟ بتو
 چه؟

زلیخا — بتو دخل ندارد - تو هیچ نگو - خودم میدانم؟

ناروردی — راست میگوید - نماز بتو دخل ندارد - خوب! این
 بگو به بینم من چه اسمی در کرده ام - یعنی چه اسم باید
 در کنم؟

زلیخا — هرگز دزدی رفقه *

ناروردی — خیر هرگز دزدی نرفته ام - برای چه دزدی بروم؟
 مالم کم است؟ دولتکم کم است؟

Zuleikha. Thou hast plenty of wealth, but thou hast no merit. Hast thou ever robbed anyone? Or beaten a man?

Tarvardi. No! I have not robbed a man or beaten anyone. Do I not look on those whom they carry off to Siberia and hang?

Zuleikha. The man who has property fears nothing. To be cautious is from fear. In fact, it is on this account that Parizad cannot make thee her husband. All say thou art a cowardly poltroon.

Tarvardi. Who says I am a coward?

Zuleikha. All women and men, girls and boys; down to small boys are grieved and say: "What a good young man Tarvardi is! There is no one like him; but what does it profit: for he is a worthless and cowardly fellow?"

Tarvardi. Who says I am afraid? I am never frightened or afraid. I move with a little caution, but what do I fear?

Namaz. Wife, speak less. That is enough!

Zuleikha. Hold thy tongue. Thou hast nothing to do with it.

Tarvardi. Man, what is it to thee? Do not speak, so that I may see what she says. So it is on this account that Parizad will not make me her husband. They say I am a coward! By Allah! Rage has so seized on me

بیخا - دولت زیاد است اما زهنرداری هیچ : شده است

کسی را لخت کنی ؟ یا آدمی را بزنی *

رورزی - خیر نه آدم لخت کرده ام نه کسی را زده ام - آنها را که سبیز میبرند بدار میکشند چشم نمی بیند ؟

بیخا - آدمی که مال داشته باشد از هیچ چیز نمیترسد - احتیاط کرده از ترس است - آخر از همین است که پریشان نمی تواند بتو شوهر کند همه می گویند که جبون و ترسو هستی *

رورزی - که میگوید من جبونم ؟

بیخا - همه زن و مرد دختر و پسر حتی پسرهای کوچکی هم افسوس میخورند که تارورزی چه جوان خریست - هیچ مثل ندازن - اما چه فائده ! که بیکاره و ترسو است *
رورزی - که میگوید که من میترسم - من هرگز ترس و خوف ندارم - من یک قدری با احتیاط حرکت میکنم و الا من چه ترسی دارم *

ماز - اے زنکه کم حرف بزنی - بس است *

بیخا - نفس نزن ! تو کار نداری *

رورزی - اے مرد بتو چه - حرف نزن به بینم این چه میگوید - پس همچو بوده است پریشان بجهت این نمیخواهد بمن شوهر کند - میگویند من جبونم و الله

that my heart boils, that I will at once arise, like to the road, and rob some man, so that all may know that in truth they have formed a wrong idea of me.

Zuleikha. A man talks a good deal with his tongue. There is a good deal of difference between saying and doing. If thou hast any merit, show it and let me see it.

Tarvardi. Point to some place, and I will at once start on the road.

Zuleikha. On the road to Shumakhi there come and go every day about five hundred merchants. Go and rob one or two, and bring it; so that I may see whether thou canst in truth succeed and hast any merit, or art talking in vain.

Tarvardi. Ah! do these merchant-bands go about with weapons and arms, or alone and unarmed?

Zuleikha. I should think that they go armed; thou wilt not approach them with a stick. Certainly thou must have weapons and arms as well.

Tarvardi. I know these I shall have; but is not a little difficult to go alone?

Zuleikha. Take some one with thee, too. There is no lack of men. Have we dearth of young men? Ah! there is a difference of heaven and earth between thee and these deeds.

Tarvardi. There is a difference of heaven and earth between me and these deeds? By God! you will see that I speak the truth. Namaz, come here! I adjure thee to find a companion for me.

چنان غیطم گرفته - دام جوش میزند که میخوراهم الحال
 پا شوم راه بیفتم بروم آدم لخت کدم تا بهمه معلوم
 نمایم که در حق من بد خیالی کرده اند *

زلیخا - آدم سر زبانش خیالے حرف میزند - گفتن تا کردن
 خیالے فرق دارد - اگر هنر داری بنما به بینم *

تاروردی - تو جالے نشان بده من الحال راه بیفتم *

زلیخا - راه شماخی هر روز پانصد تا سواداگر میآیند و میروند -
 برو یکے دو تا را لخت کن بیآربه بیضم راستی راستی
 ازت برمآید - هنر داری یا بیخود میگوئی *

تاروردی - آیا این تلجر طایفه با اسباب و یراق میگردزد - یالات
 و لوط و بے اسباب ؟

زلیخا - همچو میگیرم که اسباب و یراق میباشند - تو که با
 چوب جاو آنها نخواهی رفت ؟ البته تو هم اسباب و
 یراق خواهی داشت *

تاروردی - معلوم که خواهم داشت اما تذا رفتن قدرے
 مشکل نیست ؟

زلیخا - تو هم همراه ببر - آدم که قحطاش نیست - جوانمان
 کم است ؟ ایه ! تو کجا - این کارها کجا !

تاروردی - من کجا - این کارها کجا ! بخدا خواهی دید که
 راست میگویم - نماز بیآ اینججا - ترا بخدا ! رفیق از
 برام پیدا کن *

Namaz. What wouldst thou have to do with a companion ?

Tarvardi. I would start on a plundering expedition.

Namaz. O man! do not talk nonsense! Thou to attack a caravan!

Tarvardi. By God! it is true. I say, procure me a companion.

Namaz. Don't speak absurdly. What I do not think proper is no business for thee.

Tarvardi. O man! what kind of a man art thou! What is it to thee? Give me a companion and thou shalt then see if it is my business or not.

Namaz. Now since thou dost not hold back, I will call Wali, Khatun's son, and Aruj, Nasib's son. Thou canst take them.

Tarvardi. Only two ?

Namaz. Two are enough.

Tarvardi. Thou art right : it is enough. Let it be ? Then send a man to call them.

Namaz. Zuleikha, go and call them here.

Zuleikha. Man, dost thou believe what he says ? He is only talking nonsense.

Namaz. Talk less ! To whose pluck is Tarvardi's inferior ? Dost thou think his hands and arms are less than others' ?

Zuleikha. I know him. He will never go after* this affair.

1. Common colloquial form for na-mi'avad.

نماز — رفیق میخواستی چکنی ؟

تاروردی — میخواستم بروم گردش *

نماز — اے مرد حرف مفت زن - تو و کاروان زن !

تاروردی — واللہ راست است - میگیریم رفیق پیدا کن *

نماز — جفنگ لگو - من کہ صلاح نمی بینم کار تو نیست *

تاروردی — اے مرد تو چه طور آدمی ؟ بتو چه ؟ رفیق بمن

ده بعد به بین کارم هست یا نه !

نماز — حالا کہ دست نمیکشی ولی پسر خاتون - اروج پسر

نصیب را صدا میکنم بر میداری میدی *

تاروردی — همین دو تارا ؟

نماز — دو تا بس است *

تاروردی — راستی بس است - باشد ! پس آدم بغرست صدا

شان کند *

نماز — زلیخا برو آنها را صدا کن اینجا *

زلیخا — اے مرد تو بحرف او باور میکنی ؟ او همه اینها را

لغو میگوید *

نماز — کم حرف بزن - تاروردی جوانیش از کہ کمتر است -

دست و بازویش از دست و بازوے دیگران مظنه کوچکتر

است ؟

زلیخا — من میشناسم اش او هرگز بے این کارها نمیرد *

Tarvardi. I shall not follow it up? Thou shalt see how I will follow it up. Go, call them and thou shalt know.

Zuleikha. Good, I am going (*Turning her face aside*) Fool! He has believed all I said to him. God willing, he will go. (*Goes off.*)

Namaz. (*speaking low*). Look here, *Tarvardi*! If fortune attend thee, whatever thou bringest thou must share equally with me. Ha! thou must not conceal it: it would be wrong in you. Whatever you bring, to trace it out is my affair on condition that everything is shared equally with me.

Tarvardi. Ah! The blind man has struck with his stick at the mosque that has not been built* For the present leave me to see what happens.

Namaz. Man, what is it that thou canst not do? I am not a stupid woman not to know thee. Art thou not the grandson of Amir Aslan the bear-killer?

Tarvardi. *Namaz*! By God, hast thou heard what deeds he did?

Namaz. How should I not have heard? Was not uncle Safar his friend? Did he not relate to me his deeds one by one? Please God, we will take each other as friends in like manner. I hope thou wilt not conceal from me the booty thou mayst capture.

A proverb equivalent "Do not count your chickens before they are hatched "

تاروردی—من نمیرم! مے بینی کہ چه طور میروم - برو آنها را
صدا کن بعد معلوم میشود *

زلیخا—خوب! میروم (روش را کنار کرده) احمق! همه
حرفهای ما باور کرد - انشاء الله خواهد رفت (میرود) *

نماز— (آهسته، نگاه کن تاروردی اگر بختت یاری کرد هر چه
آوردی باید برابر خودت بمن قسمت بدهی - ها قائم
نکنی برای شما عیب دارد - هر چه که بیاورید آب
کودنش پای من بشرطیکه از همه چیز بالمناصفه برای من
قسمت باشد *

تاروردی—ایه! مسجد درست نشده کور عصائش را زد -
هنوز بگذار به بینم چه میشود *

نماز—اے مرد چه چیز است که از تو بر نیاید؟ من هم زن
ناقص العقل نیستم ترا نشناسم! مگر تو نوۀ امیر اصالح
خوس کش نیستی؟

تاروردی—نماز ترا بخدا شنیده او چه کارها کرده است؟
نماز—چه طور - شنیده ام! خالو صفر درست او نبود؟
عمایه او را یک بیک برای من نقل نکرده است؟
انشاء الله ما هم مثل آنها همدیگر را دوست خواهیم
گرفت - امید دارم شکری که گیوت بیفتد از من قائم
نکنی *

Tarvardi. So be it ! That some men may not speak vain words of me, I will give it all to thee. I am not in want of property or money.

Namaz. Wilt thou give it all to me ? By God thou sayest well ! God bless thee ! Now I know the blood of Amir Aslan is in thy veins. Do not forget thy promise.

Tarvardi. Ah, man ! Give me a companion, and thou shalt see in the end.

Namaz. There are thy companions coming.

Meanwhile Zuleikha enters with Wali, son of Khatun, and Aruj, son of Nasib.)

Wali and Aruj. Peace be with you.*

Namaz. With you be peace.*

Wali. Namaz, all's well ? How strange that thou shouldst have remembered us ! Is there anything new ?

Namaz. Tarvardi wishes you to go on an expedition with him.

Aruj. What sort of expedition is it ?

Namaz. Well what a question is this ? Dost thou not know thyself what an expedition is ?

Wali. In my life I have never been on an expedition. Can I do anything but steal a sheep or goat ? I can't speak for Aruj.

1. Provincial forms of the usual salutations.

تاروردی — کاش بشود! تا بعضی مردم حرفهای پوچ درباره من
نزنند من همه اش را بتو میدهم - من که در قید مال و
پول نیستم *

نماز — همه اش را بمن میدهی؟ واللہ خوب میگوئی
بارک اللہ! الحال دانستم خون امیر اعلان در رگت است -
وعدہ ات را فراموش نکنی *

تاروردی — اے مرد تو رفیق بدہ - آخرش به بین *

نماز — آنست رفیقہات سے آیند (در این بین زلیخا - ولی پسر
خاتون و اروچ پسر نصیب داخل میشوند) *

ولی و اروچ — سلام و ایک!

نماز — آلیک سلام!

ولی — نماز خیر است چه عجب ما را یاد کرد! تازه بود؟
نماز — تاروردی خواهش کرده است همپای او گردش
بروید *

اروچ — گردش کدام است؟

نماز — دیگر چه پرسش است؟ گردش را خودت نمیدانی؟
ولی — من در عمرم هرگز گردش نرفته ام غیر از دزدی میش
و بزاز من کارے ساخته سے شود؟ اروچ را نمیدانم *

Arny. I eat dirt in going on a robbing expedition. I am not even up to stealing sheep and goats.

Namaz. Then what are you talking about ? Are you not young men ? Can you not fire off a gun ?

Wali. We can fire off a gun, but at game and birds. It is not our business to fire guns at men.

Namaz. Who tells you to fire guns at men. You get on horseback. You go out on a round. You turn on to the post-road. Meanwhile a camel caravan with Armenian merchants appears straight before your face. To frighten them you ply a gun over their heads. This will do no harm. They in fright scatter themselves in all directions. Their property and goods are scattered about. It lies there. You collect it, and bring it in. What difficulty is there in this ?

Wali. Ah ! where are we and where are our affairs ? We are shepherds, and how can robbery be suitable for us ?

Tarvardi. Namaz, come this way. Dost you know anything ? Do not speak loud. Do not insist at all. Thou seest they are afraid. Why do you persuade them any more ? All will not be as I am. Let them go.

Namaz. No. Let me see ! Wali ! is it not shameful ? A deed worthy of you remains undone. You are not up to it. Is it not a pity for you ? Do you fear that a little bit more should

اوج—من گه میخورم من که دزدی رفته ام ! من هیچ دزدی
بز و میش هم بلد نیستم *

نماز—پس چه چه میگوئید ؟ مگر جوان نیستید ؟ نمی توانید
تفنگ ببندازید ؟

ولی—میتوانیم تفنگ ببندازیم اما بشکار و مرغ - بآدم تفنگ
انداختن کار ما که نیست *

نماز—که بشما میگویند برای آدم تفنگ ببندازید ؟ سوار
میشوید—میرود بگشت—میدانید قوی راه چایار خانه -
در آن اثنا کاروان شتر دار با بازوگانان ارمینی راست رویتان
می نمایند - همچو برای ترساندن از بالاس سرشان تفنگ
خالی میکنند اینکه ضربی ندارد - آنها ترسیده هریکے
بطرف میپاشند - مال و حالشان میریزد میماند جمع
میکنید - در میدارید میآکید - چه کار مشکلی است ؟

ولی—ایه ! ما کجا این قبیل کارها کجا ؟ ما مردمان چوپان و
دزدی کردن برای ما چه شایستگی دارد ؟

ناوردی—نماز بیآ این طرف - هیچ میدانی ؟ زور نگور - اصرار
هم ممکن - می بینی که می ترسند - دیگر چرا پائے میشوید ؟
همه که مثل من نخواهد شد - ویل کن بروند *

نماز—نه - بگذار به بینم - ولی ! قباححت ندارد ؟ کار

to your portion that you refuse it? You under about the village without anything to do. You will both acquire a name and fame, and your money and property will be increased. Will a little extra morsel break your head?

Aruj. I who eat dirt what for are name and fame necessary for me?

Wali. Yes; for this bald *Aruj* name and fame are exceedingly desirable.

Namaz. Boys, what unambitious men you are! Have you ever eaten bread and salt with *Tarvardi*? It seems you do not know that in our village there is no one richer than he is. Will he not always look after you? Few have surpassed him in bounty*

Tarvardi. *Namaz*, why dost thou insist much? Let me see. I wish, too, to think all about it.

Namaz. No; they betray their salt. The young should be at the call of their own elders.

Wali. *Aruj*, what sayest thou? Shall we go?

Aruj. What do I know? By God! if you goest, let us go.

Wali. It will be convenient to get the value of a horse. I have been wanting to buy a horse for two years, but I cannot produce the money for one.

* 'Few have borne away from him the ball of goodness,' as he from the national game of *chaugau*, which resembles polo.

واجبتان زمین مانده است مجال ندارد - حیف نیست
از شما؟ می ترسید لقمه زیاد گیرتان بیاید انکار کنید؟
قوی آریه بیکار بیکار میگردید: هم اسم و رسم پیدا میکنید
و هم پول و مالتان زیاد میشود: مگر لقمه زیاد سر می
شکند؟

اروج - من گه میخورم سم و رسم بچه چیز من لازم است؟
ولی - آری بوائے این اروج کچل اسم و رسم خبیث لازم است!
نماز - پسره چه قدر آدم بے غیرتین! هرگز با تروردمی زن و
نمک نخورده اید - گویا نمیدانید که آریه ما زودتر آمدن تر
کس نیست - همیشه کارتان نخواهد خورد؟ کم کس از
او گوی خیر برده است!

ناروردمی - نماز! چرا این قدر اصرار میکنی؟ بگذار به بیغم
من خوردم هم میتوانم فکر درستی بکنم*
نماز - خیر نمک بخورایم میکنند - کوچک باید بخورف بزرگ
خود باشد*

ولی - اروج چه میگوئی؟ برویم؟
اروج - چه میدانم؟ والله میروی؟ برویم*
ولی - یار می شود قیمت اسپه بدست آورد! در سال است
میتوانم یک اسپه بخورم نمے توانم پول پیدا کنم*

Namaz. Certainly; you will obtain both a horse and the price of a horse. Can a man turn his head from such a benefit.

Wali. What else must one do? Since Tarvardi is helpless to obtain his wish, we must oppose what he says. I am ready to go.

Aruj. I, too, am ready. I cannot lag behind comrade.

Tarvardi. But reflect well.

Namaz (*cutting short his words*). Tarvardi is obliged to you. He hopes that you will not lose the opportune day; but go and arm yourselves and come, for no such time as this can be for an expedition.

Wali. Let us go Aruj. (*They go*).

Tarvardi. Namaz, dost you know? One thing we have completely forgotten. My father, the grim of Mashhad, will never agree to my going out to rob on the highway.

Namaz. Go and get leave from thy father.

Tarvardi. Thou talkest strangely. Shall I go to my father; "Give me leave to go on highway robbery?"

Namaz. Why say so? Say; "I am going to the country to water the crops." He will easily give thee leave. Then be off on the road at post-station! There is no other difficulty in the matter.

Tarvardi. How is there no other difficulty in the matter?

نماز—البته هم اسمپ هم قیمت گیرتان میآید - از همچو
خیبره هم آدم رو گردان میشود؟

لی—دیگر چه باید کرد؟ چون تاروردی ناچار خواهش
میکند قول او را نباید رد کرد - من حاضرم *

روح—من هم حاضرم - از رفیق که نمیتوان عقب ماند *
تاروردی—اما فکر درستی بکنید *

نماز—(سخن او را بریده) تاروردی از شما بسیار ممنون شد -
توقع دارد که روز فرصت را فوت نکرده بروید یراق بپوشید
بیانید که برای گردش هیچ همچو وقتی بدست نمی افتد *
ولی—اروج برویم (میرودند) *

تاروردی—نماز میدانی؟ یک چیزه را بالمره فراموش کردیم -
پدر من مرد مشهدی هرگز راضی نمیشود که من راه زنی
بروم *

نماز—از پدرت إذن بگیر برو *

تاروردی—عجب میگوئی! پدرم بگویم إذن که بده بروم
راه زنی؟

نماز—همچو چرا میگوئی؟ بگو "میروم گر میسر برای آب
یاری غله" البته رخصت خواهد داد - بعد بیفت برای
چاپار خانه - اینکه دیگر نقلی ندارد *

تاروردی—چه طور نقلی ندارد؟

Namaz. That is, what is easier than this?

Tarvardi. You have produced a wonderfully easy thing. By God, this affair appears very difficult for me, because I am afraid of my father.

Namaz. The man who is afraid brings forward such excuses. Look out for thyself if you wilt not go. *(At this point Zuleikha enters).* Zuleikha, go to the boys and say they need take further trouble. Tarvardi gives up.

Tarvardi. When did I give up?

Zuleikha. I have just met Parizad, and told her of thy proceedings. She was interested beyond saying. She said: "Thank God! They will not say again that Tarvardi is frightened. For this, too, I shall not be ashamed when I see I love him. Up to to-day all the girls reproached me. I held down my head before any of them whom I saw."

Namaz. It is evident that none of our daughters will ever show their fancy for a young man who has never been a highwayman and does not rob men. This Zuleikha alone bears it manfully.

Zuleikha. By God! Do not tears off the skin of our body. Talk less.

Namaz. By Allah, I say the truth. Would the same Zuleikha have come to me at first if I had not taken to highway robbery? Wife, is so or not?

نماز—یعنی از این آسانتر چه میشود؟

تاروردی—عجب چیز آسانی پیدا کرده! من واللہ از بسکہ از پدرم میترسم۔ از آن جهت این کار برای من خیالے دشوار مے نمایند *

نماز—آدم کہ ترسید ازین بہانہا میآورد۔ نمیروی خودت بدان (دریکحال داخل زلیخا میشود) زلیخا! برو بہ بچہا بگو دیگر ہمت نکشد تاروردی زہ زد *

تاروردی—من ے زہ زدم!

زلیخا—من آلن بدبیزاد ملاقات کردم چگونگی را توے گوشش خواندم چنان مشغوف شد کہ نگو۔ گفت «الحمدللہ الحال دیگر نمیگوید تاروردی میترسد۔ بعد ازین منہم خجالت نمے کشم اگر بگویم دوستش میدارم۔ تا امروز ہمہ دخترہا بمن طعنہ میزدند ہر کدامشان را مے دیدم سرم را پائین میانداختم“ *

نماز—واضح است دخترہا مے ہرگز جوانے را کہ راہزنی نکرده باشد آدم لخت نکند۔ میل نمے نمایند۔ یکے ہمیں زلیخا این را ہم خوشگیل مے کشد *

زلیخا—ترا بخدا! گوشت بدن مان را فریز۔ کم حرف بزن *

نماز—واللہ راست میگویم ہمیں زلیخا مگر اول بمن میآمد اگر براہزنی دست نمے گذاردم؟ زنکہ چفین است یا خیر؟

Zuleikha. Good! That's enough. Just now it has been left to thee to bring upon thy tongue senselessly things that have passed away.

Tarvardi. I make no objection to going; but I have no arm on my person. I don't know what I shall do. If I go home for arms, my father will understand.

Namaz. Why go home? Take my sword and gun and pistol. Thou hast a dagger in thy belt too. Allow me to put them on thee, to fit the arms on thy body. (*He lifts up the arms and fastens them on to him.*)

Tarvardi. What else shall I put on?

Namaz. It is enough. With these one man can reply to a batallion. Of what use would more be to thee?

Zuleikha. Oh mercy, Tarvardi; how terrific thou hast become! They will all run away as soon as they see thee. (*At this point Wali and Aruj enter.*)

Aruj. We are here quite ready.

Tarvardi. Let us go, then: let us go.

Namaz. Go, go! Good augury to you! May you return with your hands full!

Zuleikha. May Tarvardi and Parizad both grow old together! Mayest thou see plenty of sons and daughters! May thy sons be as valiant as thyself!

زلیخا — خوب! بس است - کار گذشته را حالا بیخود بزبان
آوردن بگو مائده است *

تاروردی — من برای رفتن مضایقه نمی کنم اما هیچ پراقه در بر
ندارم نمیتوانم چه بکنم - برای یراق خانه هم بروم پدرم
خواهد فهمید *

نماز — خانه چرا میروی؟ شمشیر و تفنگ و طمانچه مرا بردار -
قهقهه هم کمر خودت هست - بگذار من ترا بپوشانم یراق
بروت کنم (بر میدارد پراقه را به وی میدهد) *

تاروردی — دیگر چه بردارم؟

نماز — بس است دیگر * باینها یک قشون را آدم جواب
میدهد - زیاده بر این دیگر بچه کارت میخورد؟

زلیخا — واه ایسان تاروردی چه قدر مهیب شدی! بمحض
دیدن تو همه فرار خواهند کرد (در اینحال ولی ر اروج
داخل میشوند) *

اروج — ما هم حاضریم *

تاروردی — برویم که برویم!

نماز — بروید! آوغور بخیر باشد! دست پر برگردید!

زلیخا — تاروردی با پریزاد هر دو بهم پیوسته شوید! پسر و دختر
زبان به بوفی! پسر هات هم مثل خودت بهاس باشند!

Tarvardi. Do not worry about it! They will be; not doubt they will be. Either I will lose my reputation, or I shall not return if I have not robbed some man. (*They go*).

Namaz. Zuleikha, dost thou not know? I have made a condition with Tarvardi to give me half of whatever he may bring.

Zuleikha. Will, then, Tarvardi bring home anything to give thee half of it? Why shouldst thou entertain this vain idea? No doubt they will send him off after shortening his hands and feet.

Namaz. No. Who knows anything? It may be that some good augury may attend them. A coward always meets with a greater coward than himself. In the end, to whatever place the affair may lead, it will be for our advantage. On one side a horse, and on the other side money. (*He rubs his hands together and goes off.*)

THE CURTAIN FALLS.

تارودی — غم مخور - خواهند شد - بیشک خواهند شد - یا
 ما که اسم خود را گم میکنم یا آدم لغت نکرده بر نمی
 گردم (میروند) *

نماز — زاینجا خبر نداری ؟ با تارودی شرط بستیم هر چه که
 بیاورد نصفش را بمن بدهد *

زاینجا — تارودی یعنی چیزه خواهند آورد که نصفش را هم
 بتو بدهد ؟ تو چرا این خیال خام را باید بکنی ؟ بیشک
 دست و پاش را خورده کرده روانه خواهند نمود *

نماز — خیر کس چه میداند ؟ میشود خیرنه آوغور شان بیاید -
 ترسو همیشه از خود ترسو تر را دچار میشود - در آخر کار
 بهر جا منجر بشود خیر ماست : از یکطرف اسپ از
 یکطرف پول (دست هاش را بهم میمالد و میروند) *

[پرده میافند]

SECOND ACT.

Takes place in the camping-ground of Shams-ud-Dinloo in the middle of the valley. On one side of the valley a low hill is visible.

Bayram. (*alone*) O man! I can get no game, neither an antelope nor a partridge. Even a hare does not make its appearance for me to shoot at. My heart is distressed. What a bad luck I have had! I admit that Parizad loves me; yet what can she manage to do? Can she defy her uncle's order? Can she escape from the control of all the people of her village? Who among us listens to the wish of a girl? There is no hope; fortune will not bring her to me. Zuleikha would not fulfil her promise; she will not have the courage. Namaz is an avaricious man with diabolical ideas, who will never consent to take in a rich man like Tarrardi. O God, what shall I do? In this grief, how shall I gain strength? How can I be patient? In what direction shall I find relief? From this anguish in what way shall I obtain a relief? Ah! what scratching noise is that coming? It must be behind this bush; it must be an animal. Let me go; perhaps, I may strike it with a bullet,

مجلس دوم

(واقع میشود در محال شمس الدینلو میان دره - بکرف دره تلّه هم نمودار است *)

بایسوام -- (تنها) اے مرد! شکارے ہم دست نمے آفتد نہ
 آھوئے نہ دراجے - بارے خرگوش ہم پیدا نمے شود کہ
 تیرے خالی گنم - دام تنگ آمدہ چہ بخت بدی
 داشتمہ ام! من گیرم پریراد مرا دوست میدارد از
 دستش چہ برمیآید؟ از فرمان عموش تجاوز میتواند
 بکند؟ از عہدہ ہمہ اهل اوبہ میتواند برآید؟ میان
 ماہا بشواہش دختر کہ گوش میدہد؟ امید نیست -
 اقبالم نخواہد کرد - زایشخا وعدہ خود را بانجام نمیرساند
 جرأت نخواہد کرد - نماز مرد طمع کار شیطان خیالیست
 کہ ہرگز فریفتن مثل قاروردی دولتمندے را رضا نخواہد
 داد - خدایا چکنم؟ باین درد چگونه طاقت بیآورم -
 چہ طور صبر نمایم؟ چہ نخوا آرام بگیرم؟ از این غصہ
 بچہ قسم فراغت بیابم؟ اخ! چہ صدائے خش خش
 می آید؟ باید پشت این برطہ باشد - جانور خواہد

as I would shoot at the ribs of Tarvardi. (*Goes stooping down and hopping: afterwards Tarvardi comes with his companions, and looks about him.*)

Tarvardi. Quick! quick! Be cautious, for there may be somebody coming on the road.

Aruj. There is! there is! The sound of a horse's hoof is coming. Wali, pull up the trigger of thy gun, so that we may all shoot at the same moment.

Tarvardi. Hold hard! hold hard! I think we had better not fire.

Wali. "We had better not fire"! what does that mean? Then how shall we be able to rob? Then shall we have to return empty-handed to the village, and make all the people laugh at us?

Tarvardi. Why should people laugh at us? I will say we went on the road and lay long in ambush, but saw no one.

Wali. No one will believe this, I cannot do this.

Tarvardi. Thou canst not do it? I, too, cannot fall on any poor, destitute and helpless creature; I will not venture upon such a sinful act. Mercy and humanity are also good things in a man. The truth of the matter is, that I will not stay. I will turn back and go.

بود - بروم بلکه بتوانم با گلوله بزنمش که پہلوئے تاروردی زده باشم (میروم خم کرده بوسقی کنان * کمی بعد از آن تاروردی با همراهانش رسیده آن طرف و این طرف را نگاه می کند) *

تاروردی - زود زود احتیاط داشته باشید باید که آینده توے راه بوده باشد *

اروج - بیلے هست هست صدای پای اسپ میآید - ولی چاقم تفنگ را سرپا بکش که همه مان یکدفعه تفنگ ها خالی کنیم *

تاروردی - وا ایستید وا ایستید ! همچو میدانم که تفنگ نیندازم بهتر است *

ولی - تفنگ نیندازم بهتر است یعنی چه ؟ انوقت چه طور لخت میتوان کرد ؟ بعد باید دست خالی به او به برگردیم همه خلق را بخود مان بخندانیم ؟

تاروردی - بچه سبب خالق بما خواهند خندید ؟ میگوئیم افتادیم سر راه خیلے هم پائیدیم کسے را ندیدم *

ولی - هیچکس این را باور نمیکند - من نمیتوانم این را کنم *

تاروردی - نمیتوانی بکنی ؟ منهم نمیتوانم سرفقیر و بینواے بیگس بریزم - من همچو عمل گداز را داخل نمیشوم - در مرد رحم و مروت هم خوب چیز است - راستش اینست که من نمیتوانم بر میگردم میروم *

Wali. Gently, my friend. Your reflection comes very late. By God! if thou turnest back now, I will empty my gun into thy belly. Madman! Fool! Thou thyself with entreaties and prayers hast brought us here, and now wouldst leave us and go away?

Tarvardi. I do not wish to leave you and go, but I say for your own good that it would be better to turn back. The travellers, may be more than ourselves, and, moreover, if they are as valorous as we are, they might seize and shorten our heads and noses.

Wali. "Whoever fears the bird does not sow millet." This is not the time to entertain such thoughts. We must stop the travellers, and thou must be with us in the same place, or else thou shalt see. Dost thou wish to make the world laugh at us to-morrow? If thou turnest back thy foot, I will empty this gun into thy heart. (*He points the gun at him*).

Tarvardi. God is great! In order that people may not call us cowards, must we throw ourselves into these calamities? O brother listen to me and see what I say. Thou hast understood courage perfectly wrong. Dost thou know what courage and valour are? The chief of brave men, Kur Oghli, has said, "Bravery consists of ten parts: nine of these are flight, and one is not to be visible." I say, do according to whichever of these two you wish.

ولی—یوآش عزیز من! خیالے دیر دستگیریت شده است -
بخدا اگر پا پس بگذاری همین تفنگ را بشکمت خالی
خواهم کرد - دیوانه! احمق! خودت بعجز و التماس
ما را تا اینجا آورده حالا میخواهی ما را بگذاری بروی؟

تاروردی—منکه نمیخواهم شما را بگذارم بروم من برای خیریت
شما میگویم که برگردید - شاید رهگذار زیاد تر از ما باشند
بلکه مثل ما بزن بهادر شدند گرفتند سرو مغز ما را
خورد کردند *

ولی—هر که از مرغ میترسد آوزن نمیکارد - حال وقت
کردن این خیال نیست - باید رهگذارها انگ کرد و تو
هم باید با ما یکجا باشی والا خواهی دید! میخواهی
فردا عالمی را بما بخاندانی؟ پا پس گذاری این تفنگ
را سر دلت خالی خواهم کرد (تفنگ را بطرف تاروردی
دراز میکند) *

تاروردی—الله اکبر - برائے این که بما ترسو نگویند باید خود
ما را ببندھا ببنداییم؟ اے برادر گوشت بمن باشد به
بین چه میگویم - تو رشادت را پر بد فهمیده میدانی که
رشادت و بهادری چیست؟ سردار بهادران کور آوغلی
گفته است که "بهادری ده تاست - نه تاش گریختن
است - یکے پیش چشم نیامدن" من میگویم از این دو
تا کار بهر کدامش میخواهید عمل کنید *

Wali. Enough! Do not preach to us too much! Thou seest something black appearing up above: it is probably a traveller.

Tarvardi (bending down and looking). True: it is a traveller. Oh! who can he be? By Allah, he is coming. Ah! do you know it? You go on in front, and I will keep watch behind you.

Wali. Yes we can fasten many hopes on thee! Aruj, let us go near and see who it is that is coming. Tarvardi, by God, if thou run away, I will punish thee in the midst of the village. Look out!

(The meeting of Tarvardi and Fuchs the Austrian).

Tarvardi. There!* See this is the end of making love. Could it have ever crossed my mind, that I would turn a thief, commit highway robbery, bring trembling and groaning into the world? O God! what grievous pain must love-making be!

Fuchs. Good, good! I did very well to get down and walk along the road. I have gathered flowers! What beautiful flowers! What a delicious scent they have! I will give them as present to Maria Adamovna. *(Accidentally meeting Tarvardi.)* Brother! O God, who is this? Oh, mercy! God preserve me!

Tarvardi. I don't understand at all what they are doing. They have stopped the horse of their cart there, and the driver has also run away and

1. *Dih* is somewhat equivalent to "There!" in English. It is a very common expression.

ولی—بس است - پروتظمان نده ! مے بیفنی در بالا یک

سیاهی مے نماید - رهگذار خواهد شد *

تاروردی—(کچ کرده نگاہ میکند) راستی رهگذار است - آیا کہ

باشد؟ واللہ میآید - میدانید - ایہ ؟ شما پیدش پیدش

بروید مں پشت سرتان را نگاہ دارم *

ولی—آرے بتو بسیار امید توان بست ! اروج جلو برویم

بہ بیڈم کیست مے آید - اے تاروردی بخدا اگر فرار

کفی میاں آوہ ہم بتو برسم سزات میسائم - خودت بدان !

ملاقات تاروردی با فوق نمسہ

تاروردی—دہ ! بہ بیڈم عشق بازی آخرش ہمیں است - ہرگز

از خاطرہ خطور میگوید دزد بشوم راہزنی بکنم زواہ ولواہ

بعالم بیندازم ؟ خدایا عشق بازی چہ قدر درد بدی بودہ است !

فوق—بہ بہ ! بسیار خوب گویم کہ پیادہ شدم راہی رفتم -

شگوفہ چیدم - چہ شگوفہ اے خوبی ! چہ قدر عطر خوب

دارد ! اینہارا ہماری آداموونا پیشکش خواہم کرد (غفلتاً

بتاروردی ہر خوردہ) آخ ! واے خدایا این کیست ؟

واے امان - خدا حفظ کن !

تاروردی—ہیچ نفہمیدم چہ میکنند - اسپ عرادہ را آنجا

لنگ کردہ اند کالسکہ چی ہم گریخت - خردی

thrown himself inside the jungle. Good Lord. What brave deeds have we done, my lions! Oh! (*His eye falling suddenly on Fuchs.*) Woe is me! O God! I have slept in an evil place. Dost thou see who this can be?

Fuchs. Woe be to me! this must be a robber. He will certainly kill me. (*Begins to tremble.*)

Tarvardi. O Mercy! this is certainly a robber too. He has come here with a gun on his shoulder. Oh, mercy! If he shoots, I am done for. (*He also begins to tremble.*)

Fuchs. O Maria Adamovna, O Maria Adamovna! Where hast thou remained?

Tarvardi. I had taken Parizad in a strange way. I had a beautiful wedding; I was sitting at my ease. I have prepared for myself a nice business.

Fuchs. O God! How terrible he is?

Tarvardi. O God! What a tall gun he has! I have never seen such a long gun.

Fuchs. I had better flee away somewhere.

Tarvardi. I must get away. Perhaps he will aim at me with his gun and shoot. Whilst I have time I had better get out of the way. (*Both of them run, and unintentionally meet each other. Both hold out their purses to each other.*)

Tarvardi. By God! The whole of my possession is here. Take it; let me go.

بجنگل انداخت - ماشاء الله هـی شیرم ! چه کارها کردیم
 هـی ! (ناگه چشمش بفوق می افتد) اے وای ! خدا !
 جاعے بدی شب کرده ! به بینی این که خواهد بود ؟
 فوق - اے وای ! این دزد خواهد بود - یقین مرا میکشد !
 (بنا میکند بلرزیدن) *

تاروردی - اے داد ! یقین این هم دزد است اینجا آمده
 است تفنگ هم دوشش انداخته - وای امان ! اگر
 بپندازد کار من خراب است (این هم بنا میکند بلرزیدن) *
 فوق - آخ ماریا آداموونا ! ماریا آداموونا ! کجا مانده ؟
 تاروردی - عجب پریزاد را گرفتیم خوب عروسی کردیم ! فارغ
 و آسوده نشسته بودیم ! کار از برای خود پیدا نمودیم !
 فوق - خدایا چه قدر مهیب است !
 تاروردی - اے خدا چه تفنگ بلندی دارد ! من هیچ همپو
 تفنگ درازی ندیده ام *
 فوق - خوب است که بسمتے فرار کنم *

تاروردی - باید در رفت شاید تفنگ را بسوسے من دراز کرد
 انداخت - تا وقت است خودی بکنار بکشم (هردو
 یکدفعه میروند بے اختیار بهم دیگر میخورند و هردو کیسه
 شانرا بیرون آورده بیکدیگر دراز میکنند) *

تاروردی - بخدا ! همت و نیست من همین است - بگیر !
 دست از من بردار !

Fuchs. By Allah! In all my travels I have never made more than this. Take it, and leave me.

Tarvardi. For God's sake, let me go back to the village.

Fuchs. Oh, mercy! I am a poor man: don't kill me!

Tarvardi. But art thou not a robber?

Fuchs. I am a poor Austrian. Who art thou?

Tarvardi. Who am I? Cuckold! Dost thou not see I am a highwayman? In the midst of this jungle about two hundred of my comrades are lying in wait. How many are you?

Fuchs. I am one man alone.

Tarvardi. Come, then! Be off quickly or I shall kill thee now.

Fuchs. Dost thou say truly that thou art not alone?

Tarvardi. Dost thou not hear? It is the talking of my comrades who are coming.

Fuchs. Oh! O God! The whole of my possession will all be plundered. O Maria Adamovna! O Maria Adamovna! What ill luck has befallen me! After this, what shall I do? (*Cries*).

Tarvardi. My comrades are close at hand. Come! Make thyself scarce, and go quickly to any hell thou desirest! If thou delayest I will fill thy belly with smoke.

فوق — واللہ در ہمہ سفر خودم زیادہ بر این چیزے پیدا
نکردہ ام۔ بگیر! خلاص کن!

ناروردی — بخاطر خدا بگذار بر گردم۔ بروم بہ اوبہ *

فوق — اے امان! فقیرم مرا نکش *

ناروردی — مگر تو دزد نیستی؟

فوق — من مرد فقیر نہسہ ہستم۔ تو کیستی؟

ناروردی — من کہ ہستم؟ قورمساق! نیمہ بینی من راہ زخم؟

میان این جنگل دو یست تا رفیق ہاے من یلہ افتادہ

ازد۔ شما چند نفرید؟

فوق — من تنہا یک نفرم *

ناروردی — دہ! پس زود در رو کہ حالہ میکشمت *

فوق — راست بہگوئی کہ تنہا نیستی؟

ناروردی — نیمہ شنوئی صدائے قیل و قال رفتائے من است۔

مے آیند!

فوق — آہ! اے خدا! ہست و نیستم ہمگی غارت خواہد

شد۔ آج ماریا آدا موونا۔ ماریا آدا موونا۔ ایں چہ

بدبختی ہوں رو دادا بعد از ایں چہ خواہم کرد؟ (گریہ

میکند) *

ناروردی — رفیق ہام نزدیک است بہسند۔ دہ! گم شو

ردی بہر جہنمی کہ میکشاہی بروا دیز کردی۔ شکست

را پھر دود میکنم *

Fuchs. I adjure thee by God ! Wait a bit !
I will flee at once. (*He begins to run*).

Tarvardi. (alone) How I frightened him ! I made him become like a drunken man. If Parizad had seen me now, her bile would have turned into water through fright !

(*In the meanwhile Wali and Aruj have seized the horse fastened to the cart and are pulling him along. There are two boxes in the cart*).

Tarvardi. (turning to Wali and Aruj). Have they all run away ?

Wali. Rest assured ! They have all run away.

Tarvardi (laughing). What cowards they were ! They are even such men in the world ! Good ! What is there in the cart ? What is our booty ?

Wali. There are a couple of big chests in the cart : we can never move them. Tarvardi break them open quickly, and collect the things out of them together. I and Aruj are going. Of the horses in the cart one has been shot ; two have run off into the jungle. We will catch them and load up the things on them to carry them off.

Tarvardi. Very good ! You go and turn back the horses. I will break open the boxes and collect the things together in one place ; but come back quickly, for we must not delay here long. I fear if any man came upon me I may unjustly shed blood.

توق — ترا بخدا! تا مل کن الان میگیریم (بنا میکنند بدوین) *

تارودی — (تذبا) چه طور ترساندمش! همچو مرد رندی هم میشد که من کردم - اگر پریزاد درین حالت مرا میدید از ترس زهره اش آب میشد (در این اثنا ولی و اروج جلو اسبی که عراده را بسته بودند گرفته میکشند و در عراده هم دو تا صندوق بوده است) *

تارودی — (رو بطرف ولی و اروج کرده) همه گریختند *

ولی — خاطر جمع باش همه گریختند *

تارودی — (خنده کنان) چه قدر ترسو بوده اند هوسه! در دنیا همچو آدمها هم بوده است! خوب توی عراده چه هست؟ غنیمت مان چیست؟

ولی — توی عراده دو تا صندوق گنده ایست هرگز حرکت نمیتوان داد - تارودی تو زود آنها را بشکن اسبایش را در بیار یکجائی جمع کن - من و اروج برویم - از اسبهای عراده یک گلوله خورده دو تا خودش بچنگل گریخته بگیریم بیا برویم چیزها را بار کنیم ببریم *

تارودی — خیال خوب شما بروید اسبها را بر گردانید - من الحال صندوقها را بشکنم اسبایش را یکجا جمع میکنم - اما زود بر گردید که اینجا نمیتوان زیاد تر معطل شد - میترسم آدم به سرم بریزد خون ناحق بکنم *

Wali. Don't talk nonsense, fool ! Thou canst not kill a chicken. Don't run away thyself. I make thee a present of the men to be killed.

Aruj. We will come back at once : don't imagine vain things. Open the boxes.

Tarvardi. On my eyes be it !

(Wali and Aruj quickly run off to a distance)

Tarvardi. (alone). It is none the worse that I am alone again. Whom should I be afraid of, now that we have put to flight owners of the goods ? Ah ? what large boxes they are ! They must certainly be full of fine linen. Ha ! Parizad as long as she lives she may wear chemises and drawers of silk stuff ! That scoundrel Namaz will now demand half of it of me. He is mistaken. What has he done that I should give him half ? Perhaps in the box there may be a Cashmere shawl or a royal treasure. Let me quickly look and see what there is. (*Approaches the boxes.*) It seems to me there is something moving in the box. (*As he lifts up the box a monkey suddenly jumps out of it.*) God is great ! What is this ? What is a monkey doing in the boxes ? Do they trade in this kind of goods ? What senseless merchants there are in the world ! (*The monkey grins at him with its teeth.*) Oh ! Thou the property of one whose father is a dog ! What teeth art thou grinning at me ? (*The monkey mimics him.*) See, see ! he is mimicking me. Very good ! I will take him as a present for

ولی—حرف ویل نگواے سفیه! تو یک جوجه نمیتوانی
بکشی * خودت فرار کن - آدم کشتنت پیشکش تو*

اروج—الحال بر میگرددیم خیال نگیردت - در صندوقها را باز کن *
نارورسی—بچشم! (ولی و اروج زودی میروند دور میافتند)*

نارورسی—(تنها) باز من تنها ماندم ضرر ندارد - از که میترسم؟
صاحبان مال را که گریزانده ایم! واه چه صندوق هائے بزرگست!
یقین که توش همه تافته است - پریزاد تا عمر دارد هی -
پدرهن زیر جامه تافته بپوشد! قورمساق نماز نصفش را
حالا از من خواهد خواست - غلط میکند - چه کرده است
که نصفش را بلویده هم؟ شاید در میان صندوق شال ترمه باشد
یا خزینة شاهی باشد - زود تر نگاه کنم به بیزم چه دارم -
(میروند نزدیک صندوقها) همچو می نماید میان صندوق
چیزه حرکت میکند (تا در صندوق را بلند میکند یک
دفعه میمون از صندوق بیرون میجهد) الله اکبر! این
چه بود؟ میان صندوق میمون چه میکند؟ این طور
هم مال تاجری میشود؟ چه قسم تاجر هائے بے معنی
در دنیا هستند! (میمون با دندان غرچه میکند) آخ
پدر سگ صاحب - هی! چه دندان غرچه است بمن
میکنی؟ (میمون تقلیدش را میآورد) به بین به بین
تقلید مرا در میآورد - خوب شد این را برائے پریزاد
پیشکش میبرم - بگذار این را به بیذد مشغوف بشود -

Parizad. Let her see and go frantic over him ! Ah ! how shall I get hold of him ? Don't be afraid, my monkey. Come here, my pretty monkey, come here ! (*He approaches the monkey. The monkey jumps away.*) See, see, thou whose master's father is a dog ! He was nearly ready to fall on my head. Ha ! Wait and see how how I will catch thee. (*He runs after the monkey. The monkey jumps here and there ; then he runs up a tree and mimics him.*) See, now ! He thinks I shall follow him up to the top of the tree. What a devil of a monkey it is. Ugh ! I am wonderfully tired. What an idiotic merchant this has been to carry about a monkey in a cart ! I thought this scoundrel must be carrying off the property of some worth to sell, which we have attacked and robbed him of ! How could I have known that it would have turned out so badly, that my arrow should strike a stone. How distressed I am ! But I cannot go home empty-handed. Let me see what that box contains. But indeed this box is a big one ! Certainly there must be some valuable thing is this ! How big its lid is, too, (*Strikes the lid to break it.*) Oh ! glory to God ! What growls are coming from it. (*Lifts up the lid. A bear comes out and hugs him.*) Woe, Woe ! A bear ! Oh Oh Namaz ! Oh Zuleikha ! Oh Parizad I am ruined ! Oh help ! Oh, mercy ! Help me ' O friends of God, come and assist me ! Oh mercy I have done wrong. I will never again be a highwayman, or rob

آیا چه طور بگیرم ؟ میمون من نترس پیش بیا میمون
 قشنگم پیش بیا ! (میزد بطرف میمون - میمون از
 پیشش میجهد) به بین به بین پدر سگ صاحب ! کم
 مازده بود سر من بیافتد - ها ! صبر کن به بین من
 ترا چه طور خواهم گرفت (میدود عقب سر میمون -
 میمون اینطرف آنطرف میجهد - بعد میزد سر درختی -
 تقلید او را در میآورد) نگاه کن به بین فکرت اینست من
 پشت سر او بدرخت بالا بروم * چه طور میمون شیطان
 است ! اوف ! غریب خسته شدم - این چه تاجر
 سفیدی بوده است که میمون را بعراده گذاشته میگرداند !
 من همچو دانستم این خانه خراب مال معقولی
 برداشته میزد بفروشد سرش ریخته لخت کردیم ! من
 چه میدانستم که این قدر نادرست بوده است که تیر ما
 بسنگ خورد ! چه طور دلم تنگ میشود ! اما دست
 خالی بخانه نمیتوان برگشت - آن یک صندوق را به
 بینم چه دارد - فاما صندوق بزرگ است یقین که میان
 این مال معقول خواهد بود - در سرش هم چه قدر
 بزرگ است ! (میزد درش را بکشد) آه سبحان الله
 چه خر خر میآید ! (در را بلند میکند خر خر بیرون
 آمده او را بغل میکند) آه وای ! خر ! آه نماز !
 آه زلفها ! آه پریزاد ! خانه ام خراب شد - آه هوا !
 آه امان ! امدادم کنید ! آه دوستی خدا بدادم

anybody. Repentance, repentance, repentance !
O God save me ! O God, listen to my cry ! I
will never again go upon such paths. (*The bear
scratches his face throws him down on the ground,
and jumps round him. He begins to squeeze and
suffocate him. At this juncture Bayram appears
at the top of the hillock.*)

Bayram. What is this noise that's coming ?
Surely it is a bear that is suffocating a man.

Turvardi. (*crying out*). O worshipper of
God ! help me ; save me !

(*Bayram aims at the bear and shoots. When
the gun goes off the bullet throws the bear off from
Turvardi's body. The bear quickly rises, runs
towards the smoke, and disappears in the jungle.*)

Turvardi (*lying with his face on the ground*).
O God ! may the bullet not have struck me !
No ! Thank, God, it has not hit me. I will get
up and run away. (*Runs away rising in haste*).

Bayram (*coming down, approaches the cart*).
What kind of cart is this ? How have the bear
and the man happened to come here ? I believe
I have wounded the bear ; there is blood
split. But where can the bear have gone ?
What has become of the man I saved ?

(*At this juncture the Diwan Begi, Cossack
and the Interpreter approach.*)

برسید! وای امان! غلط کردم دیگر راهزنی نمیروم
 کسے را لخت نمیکنم - توبه توبه! اوف خدایا
 تو رها کن! خدایا تو بداد من برس! هرگز دیگر
 باین چنین راها نمیروم (خرس رویش را میخراشد میزند
 بزمین میجهد بگرده اش - بنا میکند بفشار دادن و خفه
 کردن - درین حال بایرام سر تپه پیدا شده)*

بایرام - این چه صدای است میآید؟ یقین خرس است
 آدم خفه میکند*

تاروردی - (فریاد کنان) ای خدا پرست! امداد کن مرا برهان!
 (بایرام تفنگ را دراز کرده خرس را نشان میکند میاندازد -
 وقتی که تفنگ خالی میشود گلوله خرس را از روی تاروردی
 کنار انداخته خرس زود برخاسته طرف دود دویده - میروید
 میان جنگل ناپدید میشود)*

تاروردی - (روی زمین پهن شده) ای خدا! گلوله بمن
 نخورده باشد! خیر انشاء الله نخورده است - بر
 خیزم فرار کنم (زود برخاسته فرار میکند)*

بایرام - (پائین آمده بنزدیک عراده میرسد) این چه عراده
 است؟ این خرس این آدم از کجا اینجا افتاده؟
 همچو میدانم خرس را مجروح کرده ام خون ریخته
 است - اما خرس کجا رفته باشد؟ آن آدمی که
 خلاص کردم چه شد؟ (درین اثنا دیوان بیگی قزاقها
 را مترجم میبرند)*

Diwan Begi (head of Police). They have committed another highway robbery. Cossacks ! Two of you keep guard down the road ; two of you take the horses ; let the others bind this brave man.

Bayram. They to bind me ? I adjure thee by God, do not give such an order. What fault have I committed ?

Diwan Begi. How hast thou committed no fault ? is it no crime to break open boxes, to rob a cart, to fire off a gun ? How long will you defy the law ? Will you disobey the order of the officers of the State ? However little may be your intellect and understanding, at least you must have realised this much that the Russian Government protects you from Lazgians and Qipchaqs. In gratitude for these things you should submit to public order. Although you have never understood public order and law. Oh ! it is of no use speaking thus to thee. Where are thy accomplices ?

Bayram. I have no accomplices.

Diwan Begi. Where are the horses of this cart ?

Bayram. I don't know.

Diwan Begi. "I don't know ; I have not seen !" ? That is your old way. Dost thou think to save the life by saying "I don't know" ?

Bayram. Aqa, listen listen to my words ! I had come into this neighbourhood to hunt.

دیوان بیگی — باز راهزنی را بنا گذاشته اند - قزاقها! دو نفر
تان پائین راهها نگاه کنید - دو نفر هم اسپها را بگیرد -
باقی این بهادر را به بندند *

بابرام — مرا به بندند؟ ترا بخدا همچو مفرما - من چه
تقصیر دارم؟

دیوان بیگی — چه طور تقصیر نداری؟ پس این صندوقها
شکسته - عراده لخت شده - تفنگ انداختن تقصیر نیست؟
تا که با زاکون مخالفت خواهید کرد؟ از فرمان امنای
دولت بیرون خواهید رفت؟ هر چند که عقل و هوشتان
کم هم بوده باشد اقلاً این قدرها دستگیرتان بشود که دولت
روس شما را از لنگیها و قیچاقها محافظت میکند * شما هم
بشکرانۀ این کارها تابع نظام بشوید اگرچه هرگز نظام و ضابطه
را نفهمیده اید - آیه با تو این گفتگوها سودی ندارد -
رفیقهایت کو؟

بابرام — من رفیقے چیزی ندارم *

دیوان بیگی — اسپها این عراده کجاست؟

بابرام — نمیدانم *

دیوان بیگی — "نمیدانم - ذریده ام" عادت قدیمی تان است -
همچو خیال میکنی "به نمیدانم گفتن" جان در میبری؟

بابرام — آقا شما بعرف من گوش بدهید - من درین نزدیکی

I saw a man calling out to me and begging and praying for help. I ran forward and saw a bear suffocating a man, and fired my gun at and hit the bear and wounded him. I have done nothing but this.

Diwan Begi. Yes ; thou talkest very well. Thou wouldst with these words confound us (turn our heads round). Thy own affair is clear. In the place where a crime has been committed thou hast been caught. Thou hadst better name thy comrades.

Bayram. I have told the truth.

Diwan Begi. My son, my heart burns for thee ! From thy condition it is clear that thou art a young man of respectable and noble appearance, and a boy of good family. Dost thou know what is the punishment and chastisement of a thief caught with arms and property in his hands ?

Bayram. Why should I not know it ? His punishment is the pole of the gallows.

Diwan Begi. Yes. the pole of the gallows. If thou pity not thyself, have compassion on thy father and mother. Dost thou love any one on earth. ?

Bayram. My anxiety is on that account. Aga, I have a lady-love.

Diwan Begi. Good ! Then thou dost confess ?

پے شکار میگزشتہ - دیدم یکے دادم میزند بعجز و التماس
امداد میخواست - پیشتر دویدم دیدم یک خرس یک
آدمی را خفه میکند - تفنگ را انداختم خرس را زدم
زخمی کردم - من جز این کار نکرده ام *

دیوان بیگی - بلے بسیار خوب میزنی - میخواستی باین
حرفها سر ما را پیدجانی - کار خود پیداست در جائیکه
تقصیر واقع شده است تو همان جا گیر آمده - بهتر این
است رفیقت را بگوئی *

بایرام - من حقیقتش را عرض کردم *

دیوان بیگی - پسر من ! دلم برای تو می سوزد - از حالت
پیداست جوان خوش سر و صورتی - پسر خوبی - هیچ
میدانی نزدیکه با براق و اسباب گرفتند چه تذبیه و نسق
دارد ؟

بایرام - چرا نمیدانم ! تذبیهش چوب دار است *

دیوان بیگی - بلے که چوب دار است - اگر بخودت هم رحم
نکنی بارے بر پدر و مادرت رحم کن - هیچ کس را
در دنیا دوست میداری ؟

بایرام - همین تشویشم برای اوست - آقا یک معشوقه

دارم *

دیوان بیگی - خوب - پس گردن میگیری ؟

Bayram. Aqa, I have committed no fault to confess to.

Diwan Begi. I have never seen such an obstinate man. Boys, tie this man's hands tight. Be careful that he does not run away. If he does, you will answer for it. Child, how far is it to your village?

Bayram. One farsakh.

Diwan Begi. We will go there. We must inquire into this affair quickly and while it is fresh (hot); but we must now go to the office. Good lord! the work is so much that one does know to which of them* he may attend. Where is the interpreter?

Interpreter. Here I am, Aqa.

Diwan Begi. Let us go. O God! what a business is this! What a service is this! One must bear everything, listen to every idle word, and give an answer. Every blessed day, one must risk one's life. But these fools will not understand that we take all this trouble for their sakes. Policemen, bring this youth after me. (*All go off. The stage remains empty. The monkey then comes down from the tree, jumps about and disappears.*)

1. "To which one in particular he may reach."

THE CURTAIN FALLS.

بایرام — من تقصیری نکرده ام که گردن بگیرم آقا *

دیوان بیگی — من هرگز آدمی باین منکری ندیده ام - بچه‌ها!
دست‌های این را محکم به بندید مراقب باشید نگریند و
اگر نه خودتان جواب خواهید داد - پسر از اینجا بآویز
شما چه قدر رالا است ؟

بایرام — یک فرسخ *

دیوان بیگی — ما برویم آنجا باید عمل را زود و گرم گرم تحقیق
کرد - اما حالا باید بدفتر خانه رفت - الحمد لله کار
آنقدر است که آدم نمیداند کدام یکیش را برسد * مترجم
کجاست ؟

مترجم — اینجایم آقا *

دیوان بیگی — برویم - خدایا! این چه کاریست ! چه خدمتی
است ! باید همه چیز متحمل شد هر حرف مفتی را
گوش داد و جواب گفت * هر روز از جان گذشت -
اما این احقرها باز نفهمند که ما همه این عذاب‌ها را برای
اینها میکشیم - یساروها ! این پسر را پشت سر من
بیآورید (همه می‌روند - مجلس خالی میماند - پس
از آن میمون از درخت پائین می‌آید جست و خیز می
کند از چشم ناپدید میشوند) *

THIRD ACT.

Takes place in the encampment of Shams-ud-dinloo, in the village in a felt tent. Tarvardi, with his hand tied up, the headman Qurban Mashhadi, Najaf, Namaz, and all the Turkomans are sitting.

Najaf. Taravardi speak and let me see what has happened to thee (thy head) who has wounded thee?

Taravardi. Let me go round thy head* I, Wali, and Arju, had gone to the country to water the crops. In the Taus valley we came across a cart. Wali said: "I and Aruj, by way of a joke, will frighten the men of this cart." They fired off their guns. It seems the men ran away, the cart was left empty. Wali and Aruj went to bring the horses of the cart. I too, approached the boxes that were in the cart. First, out of a box there jumped a monkey and from another box a bear got up and hugged me: throwing me down on the ground he was suffocating me. All of a sudden a gun went off. The bear released me. I got up and ran away.

1. "May I turn round thy head," that is, be thy sacrifice!

مجلس سیم

واقع میشود در محال شمس الدینلو در اونه میان الجیق -
تاروردی سرش را بسته - کد خدا مشهدی قربان - نجف -
نماز و سایر تراکمه ها نشسته اذن *

نجف — تاروردی! بگو به بینم بسرت چه آمده؟ که زخمی
زده است؟

تاروردی — آ درو سرت گریه! من - ولی - اروج رفته بودیم گرم
سیر جهت آب یاری غله - در طاؤس دره بعراده دچار
شدیم - ولی گفت "من و اروج شوخی شوخی
آدمهای این عراده را خواهیم ترساند - " تفنگ انداختند
گویا آدمها گریختند عراده خالی ماند - ولی و اروج
رفتند اسپان عراده را بیآوردند - منهم رفتیم نزد صندوقهاییکه
توی عراده بود - اول از صندوق میمونوی بیرون جست
و از صندوق دیگر خرسی بلند شده مرا بغل گرفته زمینم
زد خفه میکرد - یک دفعه تفنگی خالی شد - خرس
مرا و پل کرد برخاستم گریختم - پس از آن نه از عراده

After this we saw no trace of the cart or of the horses. I know nothing more of this mystery.

Najaf. Dost thou wish to know what the mystery is? The Taus valley is the abode of Jinns. You went out on a Wednesday and came across a company of devils. There is nothing but this.

Tarvardi. Well.

Turkomans. No doubt they were truly company of devils. If not, what were the monkey and bear doing in the cart?

Najaf. But, Tarvardi, thou art wounded. Rise and go away from this place. The Diwan Begi wishes to come here. Let us see what he has to say to us. *Tarvardi rises and goes.* Meanwhile the Diwan Begi arrives. All rise.

Diwan Begi (sitting on a chair) Chief, thou art acquainted with Russian? Speak, and let me see who these are.

Chief. These are the people of the village. This is Nannaz. This is Najaf. This is Qurban Mashhadi, a respectable and rich man.

Diwan Begi. His wealth is very necessary. Please God, I will show you the signs of the wealth you point out to me. (*Turning to the Interpreter*). Kamaloff, arrange these gentlemen according to the rank of each. Whoever is the highest, let him stand at the head.

و نه از اسبان اثری ندیدیم - دیگر نمیدانم این چه سره
است *

نجف - میخواهی چه سر بشود؟ طایس دره جای آنچه
است - روز چهارشنبه بیرون رفته اید بجمعیّت شیاطین
دچار شده اید - جز این چیز نیست *

تاروردی - بله *

تراکمه ها - بیشک بجمعیّت شیاطین راست شده اند و اگر نه
میمون و خرس در عراده چه میکرد؟

نجف - اما تاروردی تو زخم داری بر خیز اینجا برو -
دیوان بیگی اینجا خواهد آمد به بینیم با ما چه حرف
دارد (تاروردی پا میشود می رود) *

(درین حال دیوان بیگی میرسد - همه پا میایستند) *

دیوان بیگی (روے کرسی نشسته) کدخدا تو زبان روسی بلدی -
به گو به بینم اینها کیستند؟

کد خدا - اینها اهل اوبه هستند - این نماز است * این نجف
است * این مشهدی قربان است مردیست محترم -
دولت مند *

دیوان بیگی - دولتش خیال لازم بود * انشاء الله دولت نشان
دادن شما را بشما می نمایم (رو بترجم میکند) کمالوف!
این حضرات را بمناسبت مرتبه هر کس ترتیب داده مرتبه
هر که بالا تر است بالا تر بایستد *

Interpreter. Aqa, they must all be of one rank.

Diwan Begi. Good ! Which of them is accounted the most Intelligent ?

Interpreter. As far as I know,, they are all of equal intelligence.

Diwan Begi. There is no God but Allah ! Surely there must be one among them who, in comparison with the others, understands languages, and can speak better so that I may turn to and make inquiries of him. It is not possible to talk to all of them at once.

Interpreter. In that case Najaf must be the the most intelligent and clever, since he knows Russian a little.

Diwan Begi. God ! Let Najaf stand at the head. (*The Interpreter puts Najaf at the head of the row.*) O Najaf, hear my words to the end, and then answer.

Najaf. On my eyes be it, Aqa.

Diwan Begi. (*bringing a paper out of his pocket.*) Mr. Fuchs, a foreigner and keeper of animals, has presented a petition to me, saying that three days ago he was coming with his animals along the Tiflis road, and was following his cart at a short distance. By chance some highwaymen came up to his cart. In the

مترجم — آقا بایست که اینها همه در یک مرتبه بوده باشند *

دیوان بیگی — خوب! هر کدام که با عقلتر محسوب میشود *

مترجم — همچو میدانم که همگی بیک عقل بوده باشند *

دیوان بیگی — لا اله الا الله! آخر البته یکی از اینها نسبت
 بآن دیگرها زبان فهم و سخنندان خواهد بود که باو مترجم
 شده سوال و جواب کنم - یکدفعه با همه ایشان که
 نمیتوان حرف زد *

مترجم — درین صورت نجف بایست از آنها فهمیده و سخنندان
 تر بوده باشد چونکه زبان روسی را هم کمی بلد است *

دیوان بیگی — خوب نجف بالا تر و ایستد (مترجم نجف را
 سر صفت میگزارد) اے نجف حرف را تا آخر گوش کن
 بعد جواب بده *

نجف — چشم آقا *

دیوان بیگی — (کاغذی از بغالش در آورده) از اهل مملکت
 خارجه جناب فوق حافظ جانوران عریضه بمن داده است
 که پس پری روز در عرض راه تغلیس با جانوران خود
 میآمده است قدری از عراده عقب تر بوده است -
 اتفاقاً چند نفری را هرن سر عراده ریخته اند - در عراده

cart there were an American bear and a Brazilian monkey, a couple of large hyenas, and other beasts. A horse in the cart was killed by the shots the robbers fired from their guns, the American bear was wounded, and the monkey ran away and has been lost. It is suspected the goods in the cart have also been stolen. The wounded bear has been found in the jungle, and one of the robbers has also been captured. Now according to precise information received, on the day that this took place, three men on horseback, well armed, were seen as they went down from your village. No doubt they are some of your children. You must give them up to me at once, or else I shall make all of you miserable.

Najaf. Aqa, you certainly must be an intelligent man that they should have given such a large district into your charge. Our enemies have represented falsely to you. You must never believe such absurd words.

Diwan Begi. What is the meaning of absurd? Is such an open robbery in the middle of my district absurd?

Najaf. Aqa, ask me the particulars of this, and I will represent them to you truly.

Diwan Begi. Speak! That is what I wish as well.

Najaf. On Wednesday some of our children

ہم ایک خرس ینگے دنیا و یک میمون برازیل و دو گورکن بزرگ و جانوران دیگر ہونے است - یک راس اسب عرادیہ ہم از تفنگہاے کہ دزدہا میاندازند کشتہ شدہ خرس ینگے دنیا زخم برداشتنے - میمون ہم گریخنہ گم شدہ است - مظنہ کہ اسباب توی عرادیہ نیز غارت شدہ باشد - خرس مجروح در جنگل پیدا شدہ و یکے از دزدہا ہم گیر آمدہ است - الحال بنابر اخبار صریحہ معلوم میشود روزیکہ این اتفاق افتادہ است سہ تا سوار پر اسباب و یراق وقتے کہ از او بے شما پائین میرفتند دیدہ اند - بے شک آنها از بچہ ہاے شما هستند باید آنها را الحال بمن بدھید و الا شما را بدبخت میکنم *

نصف — آقا شما البتہ آدم با عقلے هستید کہ محال باین بزرگی را بشما سپردہ اند - دشمنان ما خدمت شما خلاف عرض کردہ اند - شما باید ہیچ وقت باین حرفہاے واهی باور نکنید *

دیوان بیگی — واهی یعنی چہ؟ درمیان بلوک من دزدی باین آشکارے واهیست؟

نصف — آقا حقیقت این را از من پیرسید من راستش را بشما عرض کنم *

دیوان بیگی — بگو منہم آنرا میبخوام *

نصف — چند نفر از بچہاے او بے ماں روز چہار شنبہ براے

had gone into the country to water the fields. They met a company of devils. The devils were going in the cart of their own accord, and they foolishly fired off their guns towards the cart, so that the Jinns might be frightened and run away. They ought to have taken the name of Allah: they did not utter it. Jinns being angry they can assume any form. Taking that of a bear, they turned round; they fell on them and seized them with teeth. Now our enemies have made out a story of this, calling the biggest of Jinns by the name of Fuchs, and they have deceived you.

Diwan Begi (angrily in Russian). Look at the man: he calls what is round a walnut.

Najaf (turning to the Interpreter). I have not understood. What does the Aqa say?

Interpreter. The Diwan Begi says: "Are walnuts and filbert-nuts plentiful among you?"

Najaf (to Interpreter). Yes; may I turn round thy head! Represent to the Diwan Begi that this valley is known by the name of the Valley of Filberts; it is a mine of nuts and filberts. Please God, at the time of picking and shaking down the filberts and walnuts, we will bring a sack as present to him, for acceptance of the Diwan Begi, in accordance with his dignity. On our eyes be it!

Interpreter (to the Diwan Begi in Russian.)
Aqa, Najaf represents: "We will bring sacks to

آب یاری کشت بگرمسیر رفته بودند - بجمعیست شیاطین
 بر میخورند - شیاطین ها میان عراده برای خودشان
 میفرستند اینها احمقی کرده بسوی عراده تفنگ انداخته
 اند که جنها بترسند فرار کنند - میبایست باسم الله
 بگویند نگفته اند - جنها خشمناک شده چون بهر
 شکل میتوانند بروند بشکل خرس برگشته بر سر اینها
 ریخته دندان گرفته اند - حالا دشمنان ما این را یک
 نقل ساخته بزرگ جنها را فرق اسم گذاشته شما را سر در
 کم میگذارند *

دیوان بیگی - (خشمگین بزبان روسی) مرد که را به بین گرد را
 گردو میخواند *

نجف - (رو بمترجم کرده) نفهمیدم آقا چه می فرمایند؟
 مترجم - دیوان بیگی می فرمایند گردو و فندق در میان شماها
 خیل می شود؟

نجف - (بمترجم) آری دور سرت کردم! بدیوان بیگی عرض
 کن این دره باسم فندق دره معروف است معدن گردو و
 فندق است - انشاء الله وقت چیدن و تکائیدن فندق و
 گردو جوال خدمت ایشان میآریم پذیرای دیوان بیگی
 بغراخور شان او - سر چشم ما *

مترجم - (بدیوان بیگی بزبان روسی) آقا! نجف عرض میکند
 که "وقت گردو و فندق جوال جوال خدمت شما خواهیم

to you at the season of nuts and filberts, in accordance with your rank, and will make offerings to you."

Diwan Begi (angrily). How absurdly the man is talking ! Do I want nuts and filberts ? What should I do with them ? Of what necessity is their guidance for me ? I know the way I have come better than thou dost, and do not want your guidance. Give me the thieves.

Najaf. What thief, Aqa ?

Diwan Begi. How " what thief ? I have been talking to thee for an hour, and still thou askest " what thief ? "

Najaf. I have already represented to you Aqa, that our sons have robbed no one, but they came across a troop of devils.

Diwan Begi. Thou art talking all nonsense.

Najaf. Aqa, you have seen the world. You are wise. Has it ever happened that bears and monkeys and hyenas have travelled about in a cart from town to town ?

Diwan Begi. But I say there were a bear and a monkey in the cart.

Najaf. What have you said, Aqa ?

Diwan Begi. I said their keeper was travelling

آورد و لایق شأن شما پذیرای راه آورد شما را بعمل
میآوریم *"

دیوان بیگی — (خشمناک) مرد که چه نامربوطات میگوید!
گردو و فندق را من میخواهم چکنم؟ راهزما آنها برای
من چه لازم است؟ من راهیکه آمدم خودم بهتر از تو
بادم احتیاج براهزمانی شما ندارم - شما دزدها را بمن
بدانید *

نحیف — چه دزد آقا *

دیوان بیگی — چه طور چه دزد؟ یک ساعت است با تو حرف
میزنم باز میپرسی چه دزد!

نحیف — آخر من هم خدمت شما عرض کردم آقا بچه‌ها
ما سر کسی نریخته اند الا این که بجمعیست شیاطین
بر خورده اند *

دیوان بیگی — تو که همه راه جفنگیات حرف میزنی *

نحیف — آقا شما دنیا دیده اید عقل دارید - هیچ شده است
که خرس و میمون و گور کن عراده سوار بشود شهر
بشهر سیاحت کند؟

دیوان بیگی — من مگر میگویم خرس و میمون عراده سوار شده
بروند!

نحیف — پس چطور گفتی آقا؟

دیوان بیگی — من گفتم حافظ آنها سیاحت میکرد *

Najaf. In a a cart ?

Diwan Begi. Yes.

Najaf. Alone ?

Diwan Begi. No; with their animals.

Najaf. Then is he the king of beasts ?

Diwan Begi. These questions do not become thee. Thou art straining my understanding.

Najaf. I am not straining my understanding; but bears and monkeys do not travel about in carts. It is certain that they were devils who appeared in these forms.

Diwan Begi. O God, what a set these are ! Now, come, explain this to them. Bayram will never confess. These people evidently wish to make me suspected. Good ! Show me those children who met with the devils.

Najaf. What wilt thou do, Aqa ?

Diwan Begi. I must have them.

Namaz. Aqa, do not accuse us on the word of our enemies.

Diwan Begi. What enemies ?

Namaz. These Amirlu on on all four sides, are our enemies.

نجف — در عراده ؟

دیوان بیگی — بله *

نجف — تنها ؟

دیوان بیگی — خیر با جانوران خودش *

نجف — مگر او پادشاه جانوران است ؟

دیوان بیگی — این سوالها دیگر بتو نمی‌رسد بعقل خودت زور

بزنی *

نجف — من بعقل خودم زور نمی‌زنم - اما خرس و میمون

عراده سوار شده بسیاحت می‌روند - یقین است که

شیاطین بوده اند با این شکل نمایان شده اند *

دیوان بیگی — خدایا اینها چه طایفه است ! حال بیا اینها

مطالب حالی کن - بایرام هرگز گردن نمی‌گیرد - اینها

هم آشکارا می‌خواهند بمن مشتبّه کنند - آن بچه ها را

به جمعیت شیاطین دچار شده اند بمن بفرمائید *

نجف — می‌خواهی چه کنی آقا ؟

دیوان بیگی — الزم دارم *

نماز — آقا بحرف دشمنان ما را بتهت نینداز *

دیوان بیگی — کدام دشمنان ؟

نماز — این همه امیرلو در چار دور ما دشمن است *

Diwan Begi. My dear fellow, the Tartars did not inform me of these horsemen from below. The Mulqanis told me.

Namaz. The Mulqanis are most hostile to us of all. There is contention and strife between us and them on account of soil and land. Now, it is known this talking like a story-maker and this devilry has arisen from them. This kind of devilry has never entered into the thoughts of any Mussulman. After this, be it on my eyes to do service to the Mulqanis !

Diwan Begi. Hell ! Now give me the robbers, and after that do what you can.

Najaf. No one can steal from empty ground. Our children have robbed no one.

Diwan Begi. Kamaloff, what must we do ? Truly these people do not believe what I say.

Interpreter. By Allah, Aqa ! They do not believe it to the extent of a single hair's end.

Diwan Begi (turning to a Kassack). Matthew go and tell the Police to drag and bring that bear here.

Kossack. On my eyes be it ! (Goes).

Diwan Begi (to Najaf) I will now prove that my words are true. The Mulqanis have not made it up.

دیوان بیگی — اے جان من ! خبر سوار ہاے پائین را تاتار ہا
بمن نداده است - ملقانیہا گفتہ اند *

نماز — ملقانیہا از ہمہ زیاد تر با ما دشمن است ہمیشہ میان
ما و آنها سر زمین و خاک جنگ و جدل میشود
انکون ہمچو معلوم است ہمچو بطور استادی سخن
ساختن و شیطانیت کار از اینہا بودہ - در سر ہیچ
مسلمانی ہرگز این قسم شیطان فکرے نمیشد - من
بعد بملقانیہا خدمت کردن بالاے چشم *

دیوان بیگی — بچہم ! الحال دزدہا را بدهید بعد ہر چہ مے
توانید بکنید *

نجف — از زمین خالی کہ نمے توان دزدی ساخت - بچہاے
ما کسے را سخت نکرده اند *

دیوان بیگی — کمالوف ! چہ باید کرد ؟ راستی راستی اینہا
بہرہاے من باور ندارند *

مترجم — واللہ آقا بقدر سر موئے باور ندارند *

دیوان بیگی — (رو بقرآقی کردہ) ماطوی ! برو بیساولہا بگو
کہ آن خرس را بکشد بیآورد اینجا *

قرآقی — چشم ! (میرود) *

دیوان بیگی — (نجف) من الحال ثابت میکنم کہ حرفہاے
من راست است ملقانیہا نساختہ اند *

Najaf. Aqa do not take useless trouble. How canst thou prove a thing that has no root?

(*At this point the palice bring in the bear*)

Diwan Begi (to Interpreter) Kamaloff, say this is the proof that I am not speaking absurdly.

Interpreter (pointing to the bear). The Diwan Begi says this is the witness that I do not tell vain tales.

Najaf. Good! This is the witness. Let him give his evidence, that I may see.

Interpreter (to the Diwan Begi). Aqa, he prays that the bear may give evidence, that he may see it.

Diwan Begi (sharply). But how can a bear give evidence? O Kamaloff, thou fool! Dost thou repeat this to me? Canst thou not answer this thyself? Matthew, dost thou know Turkish.

Kossack (in a loud voice). I never know it Aqa.

Kossack. There is never anybody that knows it. No. 21 of the regiment, Kossack Sotnikoff wished to learn it.

Diwan Begi. Hold your tongue! It was very proper that he should desire to learn it. (*Turning to Najaf*) O my dear fellow! How can a bear give evidence?

نجف—آقا عبت زحمت نکشید - چیزے کہ اصل ندارد
کجاش را اثبات خواہی کرد؟

(درین حال یسارل ها خرس را میآوردند)

دیوان بیگی—(بمترجم) کمالوف! بگو دلیل اینکه من بے خود
نمیگویم اینست

مترجم—(اشاره بطرف خرس کرد) دیوان بیگی مے فرماید
اینست شاهد کہ من بیجا نقل نمے گویم *

نجف—خوب! ایس شاهدی ادای شہادت بکند بہ بینم *

مترجم—(بدیوان بیگی) آقا! عرض میکند کہ خرس ادای
شہادت بکند بہ بینم *

دیوان بیگی—(تذکرہ) مگر خرس ادای شہادت نمیتواند
بکند؟ فو کمالوف تو احمق! ہم ایس را بمن باز میگوئی
مگر خودت نمیتوانی جوابش را یدھی؟ ماطوی! تو
کہ ترکی میدانی؟

قرآن—(بدانگ بلند) هرگز نمیدانم آقا *

دیوان بیگی—از قزاقها کیسے است بدانند؟

قرآن—هرگز کیسے نیست بدانند - از فرج نمره بیست و یکم
سوتلیقوف قزاق - میخواست زبانی یاد گیر *

دیوان بیگی—نفست بگیرد! خیالے لازم است کہ میخواست

یاد بگیرد (رو بنجف کرد) آ جانم خرس چه طور میتواند
ادای شہادت بکند؟

Najaf. Did we not say so, Aqa? You yourself bring the bear face to face with us. In Shams-ud-Dinlu's jungle there are plenty of bears. Everyone can catch one. From this it is not established that bears and monkeys ride in carts and travel round the district.

Diwa Begi. Now will you point out the robbers?

Najaf. Aqa, where is the thief that we should point him out?

Diwa Begi. The thieves are known. I myself know the way to catch them, but it will be the worse for you.

Najaf. God's order! None can flee from the decrees of destiny.

Diwan Begi. Come, make yourselves scarce out of my sight. I have wasted so much time uselessly on you. I know well what I must do. *(All go out).*

Diwan Begi (to himself). What shall I do? Clearly, as it appears, Bayram may not be in fault, although the circumstances evidently point to his crime. O chief! dost thou know those children who met the devils?

Chief. I do not know them, Aqa.

Diwa Begi. Hast thou not heard who they were?

Chief. Aqa, how should I know Turkoman men?

Diwan Begi. They could be produced by spies.

نَجَف—ما کہ ٹگفتیم آقا۔ شما خودتان خرس را آورید با ما رو برو کنید۔ جنگل شمس الدینلو خرس زیاد است همه کس میتوانند یکے را بگیرند۔ ازین لازم نمی آید کہ خرسها و میمونها عراده سوار شده محالات را گردش کنند*
دیوان بیگی—حالا دردها را نشان نخواهید داد؟

نَجَف—آقا درد کجاست کہ نشان بدهیم؟
دیوان بیگی—دردها معلوم است طریق گرفتن آنها را هم خود میدانم اما برای شما بد خواهد گذشت*

نَجَف—الحکم لله! از تقدیرات قضائی نمیتوان گریخت*
دیوان بیگی—دہ! پس از پیش چشم گم شوید۔ این قدر وقت هم عبث اوقات خودم را صرف شماها کردم خودم خوب میدانم کہ چه باید بکنم (همگی بیرون میروند)*
دیوان بیگی—(پیش خود) چه کنم؟ ظاهراً همچو مینماید بایرام مقصر نباشد اگرچه گذارش بتتصیر او بسیار دلالت میکند۔ اے کدخدا تو آن بچہ را کہ بجمعیّت شیاطین دچار شده اند میشناسی؟

کدخدا—نمیشناسم آقا!

دیوان بیگی—نشیدہ کے ہا بوده اند؟
کدخدا—آقا مردمان تراکمہ از کجا خواهیم شنفت؟
دیوان بیگی—میشود تجسس نموده پیدا کرد*

Chief. When could I get them ? All have fled and concealed themselves.

Diwan Begi. If they are not in fault, why do they run away and hide ?

Chief. The woman were all listening behind the tents. They must certainly have given information that the Diwan Begi wishes to seize them. Might they not run away from fear ?

Diwan Begi. Good ! Go thou, too, about thy business. Nothing will be accomplished by such a conversation. All will say : "We know nothing ; we have understood nothing ; we have gone nowhere." What remedy is there ? What must be done ? Cossacks, bring the prisoner here. *The Cossacks bring Bayram with his hands tied*). How dost thou prove thy innocence ?

Bayram. Aqa you have seen many countries, have exercised authority. Think and see. Could I alone commit high-way robbery, or go out to plunder men ?

Diwan Begi. Come ! Then why not name thy comrades ?

Bayram. I said I had no accomplices.

Diwan Begi. Thou hadst accomplices. They have left thee and have escaped.

Bayram. This affair can never fit in with

کد خدا—از کجا توان یافت؟ همه گریخته قايم شده اند*
دیوان بیگی—اگر تقصیر ندارند - چرا میگریزند - قايم
میشوند؟

کد خدا—زنها همه پشت آلاچیق گوش میدارند - البته
با آنها خبر میدهند که دیوان بیگی میخواهد شما را
بگیرد - آنها هم از ترس نمیشود که بگیرند؟

دیوان بیگی—خوب! توهم برو پی کارت - از این حرفها
بهیچ وجه کار ساخته نخواهد شد - همه خواهند
گفت "نمیدانیم" - چیزه نفهمیده ایم - جائے نرفته ایم -"
چاره چیست؟ چه باید کرد؟ اے قزاقها دوستاں را
اینجا بیاورید (قزاقها بایرام را دست بسته حاضر میکنند)
تو بے تقصیری خود را بچه دلیل اثبات میکنی؟

بایرام—آقا شما ولایتها دیده اید؟ بزرگی کرده اید - فکر
کنید به بینید - من تنها میتوانم برای زنی و یا آدم لخت
کردن بروم؟

دیوان بیگی—ده! پس رفیقهات را چرا نمیگوئی؟

بایرام—من که گفتم رفیق ندارم *

دیوان بیگی—رفیق داشته - ترا گذاشته اند - در رفته اند*
بایرام—هرگز ایسی کار با دزدی کردن درست نمیآید -

robbery. As long as he can help it, a robber does not leave his comrades. After a highway robbery they do not separate. But how will you find this out? Certainly you have never gone out thieving!

Diwan Begi. Although I have not gone out thieving, yet I have caught many thieves. I know what thou sayest is true.

Bayram. Aqa, if I had been in fault, I should, after the manner of robbers, not have been taken without showing a fight.

Diwan Begi. It is true! Then who is in fault?

Bayram. I do not rightly know. But even if I knew, it would very hard for me to say.

Diwan Begi. Why?

Bayram. For the reason: how can a man give up his own equals and comrades?

Diwan Begi. Then wilt thou be punished alone? My heart burns for thee; but there is no help for it. Say it, if thou hast a petition or word to speak.

Bayram. Aqa, I have a petition, if you will accept it.

Diwan Begi. Speak! Let me hear what it is.

Bayram. I cannot be so bold, Aqa,

Diwan Begi. Why not be bold! Say, and let me see.

Bayram. Aqa, if you will allow me, I wish to take leave.

دزد تا چاره دارد رفیقش را ویل نمیکند - پس از راه
زدن از هم جدا نمیشوند - اما شما این را از کجا خواهید
دانست ؟ یقین است که شما هرگز بدزدی نرفته اید *

دیوان بیگی - هر چند من بدزدی نرفته ام اما دزد زیاد
گرفته ام - میدانم راست میگوئی *

بابرام - آقا اگر من مقصر میشدم - چنانکه عادت دزدان
است جنگ نکرده گیر نمی افتادم *

دیوان بیگی - راست است - پس مقصر کیست ؟

بابرام - درست نمیدانم - اما اگر بدانم هم گفتنش بسیار
مشکل است *

دیوان بیگی - چرا ؟

بابرام - برای آنکه آدم چه طور میتواند آمثال و اقوال
خود را بدست بدهد ؟

دیوان بیگی - پس میخواهی تنها بد بخت بشوی ؟ من
دام برای تو میسوزن ولی چاره نیست - عرض و سخنی
داری بگو *

بابرام - آقا یک عرضی دارم اگر قبول بکنید *

دیوان بیگی - بگو به بینم چیست *

بابرام - نمیتوانم جرأت بکنم آقا *

دیوان بیگی - چرا جرأت نمیکنی ؟ بگو به بینم *

بابرام - آقا اگر اذن بدهید میخواهم رخصت بخوابم *

Diwan Begi. Of thy father ?

Bayram. (*Abashed*) No.

Diwan Begi. Of thy relatives and family ?

Bayram. No ; but if it is impossible, the power is with you.

Diwan Begi (*turning away his head*). I know not what grief this poor man has. (*Then turning to Bayram*). Give me thy word that thou wilt not run away. I give thee leave.

Bayram. By God, I am not one to run away.

Diwan Begi. Policeman Karim ! Losen his hands. Sit there thyself, that he may not run away. O Kamaloff, I must go home and set to work to look for the robbers and it will be necessary to have the Austrian Fuchs present.

Interpreter. Very good, Aqa ! (*Exeunt*).

Bayram (*to Policeman Karim*). Karim ! The Diwan Begi is a good man, but he does not know that we are old friends.

Karim. What dost thou want in these words ? Dost thou wish me to release thee and let thee go ?

Bayram. No ; I have given my word to the Diwan Begi. I will go nowhere. That is not my object.

Karim. What is thy object.

دیوان بیگی — با پدرت ؟

بایرام — (شرمگین) خیر *

دیوان بیگی — با خویش و قومت ؟

بایرام — خیر - اما اگر ممکن نشود اختیار با شماست *

دیوان بیگی — (روش را آنطرف کرده) نمیدانم این فقیر چه دردی دارد (بعد بایرام متوجه شده) قول بده فرار نکنی - رخصت میدهم *

بایرام — بخدا که فرار کن نیستم *

دیوان بیگی — اے یساول کریم ! دستهای این را باز کن -

خودت هم آنجا بنشین که فرار نکند - اے کمالوف !

من باید بیوزت بر گردم برای جستن دزدها بنائے

بگذارم و لازم است نمسه فوق خودش هم حاضر باشد *

منوچم — بلے آقا - (بیرون میروند) *

بایرام — (بکریم یساول) کریم ! دیوان بیگی خوب مردی

بوده است - اما نمیدانند که دوستی من و شما قدیمی

است *

کریم — یعنی ازین حرف غرض تو چیست ؟ میخواهی

ویلت کنم - در روی ؟

بایرام — خیر - بدیوان بیگی قول داده ام هیچ جا نمیروم -

مقصودم این نیست *

کریم — مقصودت چیست ؟

Bayram. I wish thee to go quickly to Zuleikha, and tell her my condition.

Karim. Zuleikha, wife of Namaz ?

Bayram. Yes.

Karim. To tell her thy condition.

Bayram. Aye.

Karim. Any other word than this ?

Bayram. There is no other word than this.

Karim. Good ! I will go. (*Turns in that direction*). He is a strange man. If he runs away, he has run away. Ha ! (*Goes*.)

Bayram (alone). O God, will Zuleikha understand ? Will she understand my meaning ? Shall I see Parizad's face again ? Zuleikha is a tricky woman ; can she be trusted ? Ah ! O God, may I be the sacrifice of Thy bounty ! * Parizad comes ! (*Parizad enters, and at a distance from her, Zuleikha comes as well.*)

Bayram. Oh ! my gazelle, my deer, my quarry ! Art thou come, indeed ? Come, let me embrace thee. Oh ! may I walk round thy head ! Stay ! let me gaze on thee to my fill ! Now that I have seen thee, all my pain and grief are forgotten. May thy pain be on my soul ! Why dost thou weep ? Light of my eyes, God forbid that thou shouldst be afraid for me ! Fear not, the truth will become clear and I shall be freed.

* " May I be an offering of Thy grace ! "

بایرام — خواهش میکنم زود خود را زلیخا برسانی احوال

مرا باو بگوئی *

کریم — زلیخا زن نماز؟

بایرام — آره *

کریم — احوالت را بگویم؟

بایرام — ایسه!

کریم — دیگر حرفه غیر از این؟

بایرام — غیر از این دیگر حرفه نیست *

کریم — خوب! میروم (رویش را آنطرف کرده) غریب آدم

است اگر بگریزد گریخته است ها! (میروند) *

بایرام — (تنها) خدایا زلیخا خواهد فهمید؟ مطلب مرا

حالی خواهد شد؟ دیگر روزه پریزاد را خواهم دید؟

زلیخا زن حيله کاریست - بار اعتبار میتوان کرد؟ آو خ!

اے خدا قربان کرم! پریزاد من آید (دریغحال پریزاد

داخل میشود و زلیخا هم از آن دور میآید) *

کریم — آخ! غزال من! آهوه من! شکار من! این توئی

آمده؟ بیا بیغللت بگیرم - اے دورسیرت گردم! باش

تا سیرت به پیغم - الحال که ترا دیدم همه درد و غم

فراموش شد - دردت بجانم! چرا گریه میکنی؟

نور چشم! مبادا از جاذب من ترس داشته باشی!

نترس! حق آشکار خواهد شد - من هم خلاص میشوم *

Parizad. Until thou art freed the affair will be beyond remedy. Wy have they seized thee ? How has this misfortune befallen thee when thou art innocent ?

Bayram. I have no fault but this, that the well-digger is always at the bottom of the well. I dug a pit for another, and have myself fallen into the well. Now wilt thou consent to my giving myself a bad name by playing a traitor ? Shall I name Tarvardi ?

Parizad. Name him. I am in tired of my life on his account.

Bayram. Be not enraged. If, please God, I do not die, I will soon make thee happy.

Parizad. Oh, Bayram ! All good fortune for the future has forsaken me. The dark day is very near.

Bayram. What talk is this, Parizad ? What art thou saying ? Why dost thou weep ? I adjure thee by God, speak, that I may see what dark day is near. What does that mean ?

Parizad. The matter has gone beyond remedy. Preparations for the wedding are being made, and they have notified my uncle's order for it. In another day they will commence the bridal ceremonies.

Bayram. Will they give thee to Travardi ! O God, be Thou the Judge ! O God, what thing is this ? Shall this tyrant again make me

پریزاد—تا تو خلاص شوی کار از کار میکنند - ترا چرا گرفتند؟ بتو که بے تقصیر بودی این مصیبت چرا رو داده است؟

بایرام—من تقصیر جز این ندارم که چاه کن همیشه نه چاه است - من برای دیگران چاه کندم خودم بجای افتادم* اکنون تو راضی میشوی که من خودم را بدنام کرده اسم چوغولی بسر خود بگذارم؟ تاروردی را نشان بدهم؟

پریزاد—نشان بده - من از دست او بچان آمده ام*
بایرام—هیچ غصه نخور! انشاء الله! اگر نمردم باین روزی ترا خوش بخت میکنم*

پریزاد—آخ بایرام! خوش بختی من دیگر رفت - سیه روزی بسیار نزدیک است*

بایرام—این چه حرفست پریزاد؟ چه میگوئی؟ گریه چرا میکنی؟ ترا بخدا بگو به بینم سیه روزی نزدیک است یعنی چه؟

پریزاد—کار از کار گذشته است - تدارک طوی حاضر شده - فرمایش عموم را هم اعلام کرده اند - یکروز بعد دست بکارند برای عروسی*

بایرام—ترا بتاروردی میدهند؟ خدایا دیوان کن! اے خدا این چه کاریست؟ دیگر این ظالم از هر طرف

unhappy on every side? By Allah! I will either kill him or give myself to be slain.

Parizad. I, too, without doubt will die. I can never be Tarvardi's wife. (*Meanwhile the mother of Parizad's betrothed and all the Turkomans enter.*)

Soona (mother of Parizad's betrothed). Oh girl, oh shameless one! What business hast thou here? Why dost thou come to a strange man in this strange place? Get thee out! Do thou die young, and go out!

Karim (coming in). O woman, may thy breath be stopped! I will never allow thee to turn the girl out of this place. Her heart does not desire Tarvardi. You cannot give her to him by force. The girl belongs to Bayram.

Qurban M. What right hast thou to interfere in this business? Who art thou? She is the daughter of my own brother, and I have power over her. I will give her to whomever I choose. Do not thou chatter.

Karim. Thou hast never had a right to exercise authority over that girl.

Qurban M. I will tell thee whether I can exercise authority or not. Girl, come, go out!

مرا بد بخت خواهد کرد؟ والله پا اورا میکشم یا
خود را بکشتن میدهم *

پریزاد—من هم بے شبهه خواهم مرد - من هرگز زن نازردی
نمیتوانم بشوم (درینکال مادر شوهر پریزاد و سایر
تراکمه ها داخل میشوند) *

مرا—(مادر شوهر پریزاد) اے دختر اے بے شرم! اینجا
چه کار داری؟ تو باین منزل بیگانه پیش آدم غیر چرا
آمده؟ برو بیرون! جوانمرد شده بیرون برو!

کریم—(درینکال رسیده) اے زنکه نفست بگیرد؟ من
هرگز نمیگذارم تو آن دختره را از اینجا بیرون بکنی.
نازردی را دلش نمیخواهد - بزور نمیتوانید این را باو
بدهید - دختره مال بایرام است *

مشهدی قربان—بتو چه دخل دارد باین عملها دخیل بشوی؟
تو چه کاره؟ دختر برادر خودم است - اختیارش را دارم -
به هر که میخواهم میدهم - تو پرچانگی نکن *

کریم—تو هیچ وقت حق نداری بآن دختره بزرگی
کنی *

مشهدی قربان—بتو معلوم میکنم که بزرگی نمیتوانم کرد یا
نه - دختره بیا برو بیرون!

Karim. Let me see how thou wilt tell me. Girl, do not move ! Stand where thou art ! Let me see who can carry thee off from the hand of a policeman of the Diwan Begi.

Qurban M. Don't frighten me with the Diwan Begi : I will twist* thy bowels round thy feet. (*Comes forward, drawing his dagger. Karim also draws his dagger, and they attack each other. An outcry is raised. The Turkic men come between and separate them. Meanwhile, Tarvardi comes in with his head bound up.*)

Tarvardi. Who can keep my betrothed here ? By Allah ! I will kill all here : I will tear them to pieces. (*The men stop him*). You let me loose ! By Allah, I will tear you all to pieces !

Chief. O Tarvardi, what art thou saying ? Wilt thou tear to pieces the Diwan Begi's policeman ?

Tarvardi. Diwan Begi's policeman must indeed be a very big man ! I am not afraid of the Diwan Begi himself, or the Governor, or the Magistrate. Ugh ! How awfully my wound pains me ! One might say they were putting a knife in it.

Qurban M. O ! Mind you not chatter any more. Go out.

Bayram (in a low tone to Parizad). Parizad, go thou as well now, and let me see what should be done. When the Diwan Begi comes, I will make a request to him. (*At his juncture the Diwan Begi arrives*).

*This is really short for می پیچم "I will twist."
"I will twist thy entrails round thy feet."

گویم — به بیدم چه طور معلوم میکنی - دختر حرکت نکن!
وا ایست جات خود! به بیغم ترا از دست یساول
دیوان بیگی که میتواند بگیرد ببرد؟

مشهدی قربان — با دیوان بیگی ما را مترسان رودها ترا
بیانت می بچم (قمه اش را کشیده پیش میبرد - کریم
هم قمه کشیده بسرهمدیگر حمله میکنند - داد و فریاد
بلند میشود - تراکمه ها میانه افتاده سوا میکنند - دینچال
تاروردی سرش را پیچیده میرسد)*

تاروردی — که میتواند نامزد مرا اینجا نگاه بدارد؟ والله
همه را دینچا میکشم - ریز ریز میکنم (مردم جاش را
میگیرند) وایم کنید! وا - همه را ریز ریز خواهم کرد!
کد خدا — آ تاروردی چه میگوئی؟ یساول دیوان بیگی را
ریز میکنی؟

تاروردی — یساول دیوان بیگی یعنی خیلی آدم است -
من از خود دیوان بیگی و غوبور ناتور و نچالنگ هم
نمیترسم - اوف! جائ زخم چه بد درد میکند! گویا
که کارش میزنند*

مشهدی قربان — اے زنهار دیگر قال و قیل نکنید - بروید
بیرون*

بابوام — (آهسته به پریزاد) پریزاد توهم حالا برو تا به بینم
چه باین کرد - رقتیکه دیوان بیگی آمد میخواهم عرض
بکنم (درین بین دیوان بیگی وارد میشود)*

Diwan Begi (in a loud voice). Draw your swords from your sheaths ! Allow no one to move from his place. *(They are silent).* Mr. Fuchs, step forward. See, canst thou recognise among these the man who met thee in the wood ?

Fuchs. On my eyes be it ! O Diwan Begi, I will look and see. *(He begins to look at each man's face. Tarvardi turns his back to him. Fuchs touches his side.)*

Tarvardi. Why dost thou hold me, up servant of God ?

Fuchs. Turn thy face this way. Why hast thou tied up thy chin ?

Tarvardi. I have a toothache.

Fuchs (looking at him). Diwan Begi Aqa, this is the same man.

Tarvardi. Aqa, he is lying. I have been ill for three years, and for two months have been sick in bed.

Diwan Begi. Now it would be known. *(Pushes the cloth on his head and throws it on the ground).* What are these marks of wounds on thy face ?

Tarvardi. Aqa, my tooth ache. I have been applied cupping-horn.

Diwan Begi. No, my friend. these are the marks of the bear's claws. Cossacks, bind this man's hands.

Tarvardi (looking down to his feet). Aqa by

دیوان بیگی — (بصوت بلند) شمشیرها از غلاف بیرون بکشید! نگذارید کسی از جایش حرکت کند! (سکوت میکنند)
جناب فوق پیش بیا - به بین آدمیکه در پیشه بشما دچار شده بود میان اینها میتوانی بشناسی ؟

فوق — چشم! جناب دیوان بیگی نگاه کنم به بینم (بنا میکند یکے یکے بروے مردم نگاه کردن - تاروردی پشت بنوی میکند - فوق بیازوش میچسپد) *

تاروردی — مرا برآه چه میگیری بنده خدا؟

فوق — روت را اینطرف کن - چانه ات را چرا بسته ؟

تاروردی — دندانم درد میکند *

فوق — (بروے او نگاه کرده) آقائے دیوان بیگی این همان آدم است *

تاروردی — آقا دروغ میگویند - من سه سال است علیل بودم دو ماه است هم ناخوش بستریم *

دیوان بیگی — الان معلوم میشود (دستمال سرش را تکان داده میاندازد زمین) این جاے زخمها روے تو چه چیز است ؟

تاروردی — آقا دندانم درد میکرد - خجاست کرده ام *

دیوان بیگی — خیر عزیز من جاے ناخن خرس است - قزاقها به بغداد دستهای این را *

تاروردی — (روے پای او افتاده) آقا والله من پیش ازین

Allah, I had never been out to rob before, and will never go again.

(The Cossacks proceed to tie Tarvardi's hands)

Qurban M. Oh, mercy ! Do not allow it ! I shall be ruined. I have only this son, the light of my eyes.

(The Turkomans and women go to take Tarvardi out of the Cossacks' hands.)

Diwan Begi *(quickly raising his pistol)*. Get back ! Anyone who advances a step, I will fill his belly with smoke. *(All the Turkomans and women draw back.)*

Diwan Begi *(to the Cossacks)*. Tie this man's arms. *The Cossacks tie Tarvardi's arms.)*
Bayram, thou art free !

Bayram. Aqa, I am to blame. Hear my petition.

Diwan Begi. Why art thou to blame ? What sayest thou ?

Bayram. Aqa, I instigated Tarvardi, and sent him to rob.

Diwan Begi. Why ?

Bayram. Because he would have taken my beloved out of my hand.

Diwan Begi. Then is this thy beloved ?
Pointing to (Parizad).

Bayram. Yes, this is she. May I turn round thy head !

Tarvardi. Aqa, may I be a sacrifice for thy head ! They led me astray. I was a poor man and at ease. They said : "Thou art a coward !" I went out on the highway robbery for fear they should call me a coward.

هرگز بدزدی نرفته بودم بعد ازینهم دیگر هرگز نمیروم
(قزاقها میخواهند دستهای تاروردی را به بندند) *

مشهدی قربان — اے امان نگذارید! که هلاک میشوم - روشنی
چشم همین یک پسر را دارم (تراکمه و زنها میروند تاروردی
را از دست قزاقها بگیرند) *

دیوان بیگی — (زود طپانچه اش را بالا کرده) بر گردید! هرکس
پا پیش بگذارد شکمش را پر دود خواهم کرد (همه
تراکمه و زنها عقب میکشند) *

دیوان بیگی — (بقزاقها) ببندید بازوهای این را (قزاقها بازو
های تاروردی را می بندند) بایرام! تو آزادی *
بایرام — آقا مقصر منم - بعرض من گوش کنید *

دیوان بیگی — تو چرا مقصری؟ چه میگوئی؟
بایرام — آقا تاروردی را من یاد داده بدزدی فرستادم *

دیوان بیگی — چرا؟

بایرام — برای آنکه میخواست خاطر خواه مرا از دستم
بگیرد *

دیوان بیگی — مگر خاطر خواه تو اینست؟ (اشاره به پریزاد
میکند) *

بایرام — بله اینست دور سرت گردم!

تاروردی — آقا قربان سرت! مرا از راه در بردند - من یک نفر
آدم فقیر آرام بودم گفتند "تو ترسوئی" من هم از ترس
این که بمن ترسو نگویند برای زنی رفتم *

Diwan Begi. Fool ! If they called thee a coward, why shouldst thou cast thyself into fatal peril ?

Tarvardi. Oh, may I turn round thee ! The girl did not desire me at that time. This girl thou seest is the daughter of my uncle, and my betrothed. They said to me : " If thou dost not do some bold deed, and dost not make thyself a name, this girl will never be thy wife." I, too, went astray, and went out to rob on the highway. By destiny I met this hellish (dog-father) person's bear.

Diwan Begi. Bayram, thou hast done a very evil deed. But since thou hast confessed thy fault in a manly way, I pass by the crime on condition that thou wilt hereafter not do such things. Kamaloff, ask the girl " Which of these two youths dost thou desire for thy husband ?" (*The Interpreter asks the girl.*)

Parizad (to Interpreter). Represent to the Diwan Begi : " I will never go to Tarvardi. If they wish to give me to Tarvardi, I will certainly destroy myself."

Interpreter (to the Diwan Begi). The girl does not desire Tarvardi

Diwan Begi. Then it seems she wishes to go to Bayram. Mashhadi Qurban, withdraw thy hand from this girl. Let her go to Bayram. It is clear that the youth is clever. I, too, will make him one of my own policemen. He will be useful to you as well.

دیوان بیگی—احمق! اگر بتو ترسو میگفتند چه میشد که خودت را بمهاکه انداختی؟

تاروردی—آ دورت بگردم! آن وقت دختره مرا نمیخواست- این دختر را که می بینی دختر عمو و نامزد من است- بمن گفتند "اگر بهادری نکنی اسم در نیاری هرگز این دختر بتو زن نخواهد شد" من هم از جا در رفته برای زنی رفتم - از قضا بخرس پدر سگ صاحب دچار شدم *

دیوان بیگی—بایرام! تو بسیار بدکاری کرده- اما چون بمردانگی بتقصیر خود اقرار آروری از گناه تو میگذرم بشرطیکه من بعد ازین کارها نکنی - کمالوف! از دختره پیرس "ازین دو تا جوان کدام یکه را میخواهی شوهر کنی؟" (مترجم از دختر میپرسد) *

پیرس—(مترجم) بدیوان بیگی عرض کن "من هرگز بتاروردی نمیروم اگر بخواهد مرا بتاروردی بدهند پیشک خودم را هلاک میکنم" *

مترجم—(بدیوان بیگی) دختر تاروردی را نمیخواهد *

دیوان بیگی—پس معلوم میشود میخواهد بآیرام برود- مشهدی قربان! دست از این دختر بکش - بگذار برود بایرام- پیداست که پسر زبرکیست - منم او را يساول خود میکنم بکار شما هم میخورد *

Qurban M. Oh ! may I turn round thy head ! I did not wish to withdraw my hand. Would that thou wouldst release my son from this crime !

Diwan Begi (turning to Fuchs). Mr. Fuchs, art thou willing to cut the matter short by a compromise ?

Fuchs. What kind of compromise, Sir ?

Diwan Begi. That is, that thou shouldst take money, and withdraw thy hand from this youth.

Fuchs. Take money and withdraw my hand ? On my eyes, Aqa, Diwan Begi, I agree to take money. I shall be very content to take money.

Diwan Begi (to Mashhadi Qurban). Mashhadi, thy son is in fault. I cannot all at once hush up this affair, but after thou hast satisfied this Austrian, I hope that on one excuse the officers of Government may pardon Tarvardi. Without doubt he will be pardoned.

Tarvardi. Aqa, on what excuse do you rely ?

Diwan Begi. I will write that this affair has been brought about through folly.

Tarvardi. Yes, Aqa, (*saluting him*), so it is. May I go round thy head. !

Diwan Begi. O people, for the present this will be an example to you. Again, it is time for you to be changed, for you are not wild men. It is

مشهدی قربان — آ دور سوت گروم! نخواستم دست کشیدم -
کاش که پسر مرا ازین خطا برهائی!

دیوان بیگی — (رو بقوق کرده) جناب فوق! راضی هستی این
عمل را بصلح کوتاه کنی؟

فوق — چه طور صلح آقا؟

دیوان بیگی — یعنی پول بگیرم ازین پسر دست بکشی *

فوق — پول بگیرم دست بکشم؟ چشم آقا! دیوان بیگی
به پول گرفتن راضیم - بسیار خوشنود هم میشوم که
پول بگیرم *

دیوان بیگی — (بمشهدی قربان) مشهدی! پسر تو مقصراست -
من نمیتوانم این عمل را بالمره بپوشانم اما پس از آنکه
این نمسه را تو راضی کردی بیک بهانه از آمناسه
دولت توقع توانم کرد که تاروردی را ببخشند - بیشک
بخشیده میشود *

تاروردی — آقا بچه بهانه توقع خواهید کرد؟

دیوان بیگی — میزدویم از احمقی این عمل از او سرزده است *

تاروردی — (تعظیم کرده) بله آقا چنین است - دورت
بگردم!

دیوان بیگی — اے جماعت الحال برائے شما عبرت باشد -
دیگر وقت نیست منتقل بشوید بر اینکه شما مرد

shameful for you to go after such deeds. To have been so far covetous and given to robbery and crime is enough. Do you know at all what benefits the Russian rule has conferred on you, and from what kind of misfortunes it protects you ? It is necessary that you should acknowledge your chief, that you should perform your duties towards a benefactor and always be subject to his rule. Learn the customs of service and the ways of humanity. Do you not hear how those who do not rob or commit crime, and are employed in trade and commerce, lead happy and contented lives ?

وحشی نیستید - از شما قباحیت دارد پی کارهای بلند
 بشوید اینقدر خویص و راعب دزدی و دلگی شدن بس
 است - هیچ میدانید دولت روس چه خوبیها بشما کرده
 و شما را از چه نوع بلاها محافظت میکند؟ بر شما لازم
 است که بزرگ خود تانرا بشناسید - حق ولی نعمتی
 او را بجا بیاورید - همیشه با مر و نهی او مطیع بشوید -
 رسوم بندگی و آداب انسانیت را یاد بگیرید - مگر نمیشنوید
 کسانی که دزدی و دلگی نمیکند و بصنعت و تجارت
 مشغولند چه قدر آسوده و خوش گذران هستند؟



THE PLOT.

In this drama, the scene is laid in the Caucasus provinces soon after their annexation by Russia, where Tartar peasantry (let the Russian Government do what it will) appear not yet to have been weaned from their old habits of brigandage. In short it is the story of a young man named Bayram who is passionately in love with a girl named Parizad and wants to marry her. On the other hand Parizad's uncle Ghulam Mashhadi under whose charge she had passed after her father's death wants her to marry his own worthless son, Tarwardi. Bayram proposes to Parizad to elope with him in order to escape from such fate. But Parizad is too gentle and good to fall in with such a proposal. Then it is finally decided to put Tarwardi out of the way by getting him into some scrape. He is given to understand that unless he does some brave act of robbery, he is no match for Parizad. Tarwardi is subsequently lured into making a robbing adventure. The mishaps which befall him by coming across with an Austrian who is travelling with performing bears amongst these people, who try to rob him and are themselves in turn set upon by the bears, give rise to extremely comical situations. Matters are ultimately set straight on appearance of the Russian official—the *Deus ex machina*—who makes them all a touching speech on the benefits effected by the Muscovite civilization. The whole thing ends happily by the marriage of the loving pair under the auspices of the Russian officer.

THE END.

‘neighbourhood’ as ‘از حوالی شهر’ ‘from the neighbourhood of the town.’

‘around’ as ‘دور دور شهر حرکت میکنند’ ‘the regiment is marching all round the town.’

‘at’ as ‘سر سفره’ ‘at the table.’

‘near’ as ‘دم دروازه’ ‘near the gate.’

VII. Conjunctions peculiar to Modern Persian :—

‘well’ ‘in short’. Very common in Shah’s Diary in Europe.

‘but.’

‘perhaps’ but not ‘rather’ as in old Persian.

‘if’ but not ‘whenever’ as in old Persian.

is now obsolete and is never used by Persians.

VIII. Interjections :—

literally ‘give’ but an expression of haste or annoyance.

‘Ugh!’ expressive of pain.

‘Woe!’ ‘alas!’ expressive of sorrow.

‘Lo! Here!’ expressive of readiness.

‘O the pity’ expressive of regret.

VI. Prepositions peculiar to Modern Persian :—

توی in } for در { as توی شیشه 'in the bottle.'
اندرون inside } as اندرون خانه 'inside the house'

روے 'on' for بر as روے میز 'on the table.'

پائین 'down' as پائین پله 'down the stairs.'

پایه 'under' for زیر as پایه منار 'under the pillar.'

غیر از من کسی نمیداند as علاوه 'besides' for غیر از
'besides myself no body knows it except two of my friends.'

گلوله از لایه نیها بشکار خورده as 'through' از لایه
'the bullet hit the game through the reeds.'

پشت 'behind' as پشت پرده 'behind the curtain'

جلو at the front } of به قاطرچی بگو جلو برو یا عقب
عقب at the back }

بماند 'tell the muleteer to go in front or to keep
at the back.'

پهلوی 'side' as بنشین 'sit by me'

بدون 'without' as بدون اطلاع 'without my
knowledge.'

بواسطه 'on account of' as بواسطه ارتفاع کوهها
'account of the height of the mountains.'

محض خاطر خانم 'for the lady's
sake.'

is to substitute {the Present Indicative (نعل حال) for the Present Subjunctive (مضارع) e.g. اگر بخان * بگوید for می گوید *

The negative of the Imperative in the Classical Persian was formed by prefixing م. In speech however, ن is generally substituted, as being less forcible and therefore more polite.

The continuative Classical Imperative (امر) as (دوامی) is now not used. Its place is taken by the ordinary Imperative with the continuation particle (هے) as هے بخور! 'Boy go on eating.' Some Persians consider هے vulgar. The Poet Qaani, however uses it Cf:—

هے سوخت دفتر من از اوصاف او و من
هے آب مے زدم بوی از شعر آبدار

The Infinitive, though grammatically regarded as a noun that forms its plural like ordinary nouns, is also a verb that frequently requires the accusative with را * The following specimen of Indian Persian is faulty,

حکایت شکار کردن همای جانور در کوه پیر پنجال با اشتہار
انعام ہزار روپیہ *

A Persian would write:—

حکایت شکار کردن شخص همای جانور را در کوه پیر پنجال
با انعام ہزار روپیہ کہ اشتہار شدہ بود *

good health,' the time is indefinite. If, however, some such words as 'up till now' be added the time becomes bounded and (ماضی مطلق) is substituted as

از روزے کہ اینجا آمدم تا حال خود را سلامت مے بینم *

The continuous Perfect of the Subjunctive (مے کرده باشد) common in Abul Fazl and certain works by Indians is unknown to Persians of to-day. It appears to be a translation of (کرتا رہے)

Similarly (مے کرده بود) 'had been doing' is a coined tense and does not occur except in Indian Persian.

The Imperfect is for civility's sake sometimes used for the Present tense ; as خواهی بخورید * چہ مے خواستید بخورید is more civil than چہ مے خواهید بخورید

In Modern Persian the Preterite frequently occurs where in Indian Persian the Imperfect (ماضی استمراری) is used. A Persian says روزها سفر کردیم و شبها خوابیدیم while an Indian * سفر مے کردیم و مے خوابیدیم Sometimes these two forms involve a difference in meaning, as تا یک سال فارسی آموختم "I studied Persian (on and off) for a year." While آموختم مے فارسی "I studied Persian continuously for one year."

In conditional clauses, the modern tendency

Now a days the Present tense (فعل حال) is invariably used for the Future tense (فعل مستقبل); as for axample, باز شما را کہ میبینم instead of (Cf. the English 'I am going to the city to-morrow.')

In the historical Present it is also used for the Past Indefinite (ماضی مطلق) as in *Tuzuki-i Jahangiri* سال ایلچیئے شاہ ایران سے آید for آمد *

In issuing instructions, it is more civil to substitute the Present tense for all Imperative, e.g. 'آجآ سے روید و سے پرسید' 'you will go there and enquire.'

Indian students generally misuse the Perfect tense (ماضی قریب) *

The distinction between the Perfect and Preterite (ماضی مطلق) is that the former refers to indefinite, and the latter to definite time.

Hence (ماضی قریب) is used of an action which, however long ago it took place, is regarded as having results which still continue.

E.g. حضرت محمد قرآن را از جناب خدا بما رسانیده است

از وقتیکہ اینجا آمده ام خود را سلامت می بینم 'since I came here I find myself in

أحياناً sometimes, at times.

حتم certainly ; حتم certainly.

(f) Arabic adverbs irregularly formed :—

على الاتصال continually.

{ الآن
الحال } at present, just now.

عند الوقت at times.

إلى الآن till now.

بالفعل anyhow, for the present.

في الحال immediately

من بعد henceforth, hereafter.

إلى يومنا هذا till this day.

ليكن possibly.

لا بد necessarily.

في الفور at once.

V. Verbs :—

There is a tendency in Modern Persian to replace the simple verbs of purely Persian origin by compound verbs often containing an Arabic noun, *e.g.* 'to learn' has been replaced by *یاد گرفتن* * 'to bestow' has been replaced by *مرحمت کردن* *.

There are a few points in the tenses of Modern Persian that require special attention.

(c) Nouns used as adverbs :—

آسودگی safely.

یواشگی gently ; as آمدم یواشگی 'I came softly.'

راحت comfortably ; as راحت آمدم we came comfortably.

(d) Adjectives used as adverbs :—

آسوده peacefully, e.g. بگذاری آسوده بنشینم.

در مانده helplessly, e.g. در گذارد در مانده احترام می گذارد.

سرزده suddenly e.g. سرزده داخل شود.

ناحق wrongfully.

خوب well.

سابق formerly.

دوان دوان at a run.

(e) Arabic adverbs regularly formed by adding ا (an) to the nouns or adjectives :—

تقریب approach ; تقریباً 'approximately.'

فرض supposition ; فرضاً 'supposing.'

ابد eternity ; ابداً 'never.'

غالب most ; غالباً mostly.

اقل least ; اقلأ at least.

مجدد renewed ; مجدداً afresh, anew.

اول first ; اولاً firstly.

cept the last two, can follow in apposition as
 لاہور شہرے است پاکیزہ و تمیز و خوش خیابان و پر رونق
 لاہور شہرے است پاکیزہ تمیز و خوش خیابان و پر رونق or

IV. Adverbs :—

There are very few adverbs properly so called in Persian.

Their place is taken by nouns, with or without prepositions, or by adjectives. In Modern Persian there is however a tendency to use Arabic adverbs more extensively.

خیر now always means 'no' and is generally used along with نہ as a particle of negation.

(a) Pure Adverbs :—

ہرگز always ; بدبختانہ unfortunately ; ہمیشہ never. ہنوز now ; حالا ; ہموارہ still.

(b) Adverbs formed by combining nouns with prepositions :—

از حد unlimitedly.

با احتیاط carefully.

بخوبی well.

بہ ملاحظہ heedlessly.

بے راہمہ fearlessly.

بے اشتباہ unerringly.

to such nouns as are never used in an adjectival sense as *آن طرف تر* 'a little more that way'; *آسردگی تر* 'you will be more at your ease.'

The diminutive termination (کف تصغیر) can be added to adjectives just as well to nouns; as *کمک* 'a small amount', *کمترک* 'a little less'; *آن طرف تر* 'a little more that way.'

Two adjectives qualifying one noun may follow it either being coupled to it and together by *Izafats* or coupled together by *و*, thus *راحت پائدار مستقیم* 'permanent and real happiness, or else *راحت پائدار و مستقیم* *.

Note however the difference between: *اسپ* 'Bring the bay Arab horse' and *اسپ و عربی را بیاور* 'Bring the bay and the Arab horse.'

When more than two adjectives qualify a noun and the verb be at the end, a series of *Izafats* is generally preferred excepting with the last two which have *و* between them: as *شخص جواد و کرم با مروت و حمیت است* while the Classical usage would have, *شخص جواد و کریم و* * *با مروت و حمیت است*.

When the verb precedes adjectives, those can either be joined by *و* or else all, ex-

II. Pronouns:—

In Modern Persian Inseparable Pronouns (ضمایر متصل) are used much more extensively than the Separable Pronouns (ضمایر منفصل) *

These may in correct style be affixed to nouns, adjectives, verbs and even prepositions e.g. *میکند چاه از برایش*. In Classical Persian it ought to be *برای او* *

Such Pronouns may also be used along with Reflexive Pronouns, as:— *خودت نشان دادی* *

The Relative Pronoun *که* has many peculiar significations in Modern Persian:—

(1) *که* is sometimes put elliptically for *وقتیکه* meaning 'when' e.g. *چوب که خوردی* *

(2) *که* is sometimes equivalent to *اگر* in conditional clauses, e.g. *میدانی خواهر ترا که بخان بدهم* *

(3) *که* is sometimes used to emphasize pronouns, e.g. *تو که نمیدانی* 'Don't you even know?'

III. Adjectives:—

Now a days very often nouns are used as adjectives and as such can also be compared; as *این صندلی راحت است* 'This chair is comfortable; *راحت تر و راحت تر* more and most comfortable.'

The sign of comparative *تر* can also be added

تذليل now means 'interest' and not 'reduction' in price in which sense تخفیف is used.

انتفانت now means 'understanding' and not attention as was the case in Classical Persian, e.g. ما تفانت شدید means 'Do you understand me?'

(c) GRAMMATICAL PECULIARITIES.

1. Nouns :—

The plural in Classical Persian was formed by adding ان to animate and ها to inanimate objects. In Modern Persian, the plural in ان is almost obsolete and ها is used for both, as سربازان pl. سربازها. زنها pl. زن. Pronouns can also be put in plural number to convey a more extended meaning as شماها 'you all', ما این گناهکاران 'we all sinners.'

The sign of plurality is sometimes equivalent to the definite article, as for example دسته مقلدی 'a band of players' but دسته مقلدان 'the band of players'.

Note the following irregular formations :

سپید کبابها 'spitted kababs'; بچه سگها 'puppies'; تخم مرغها 'eggs'. The correct forms سگهای سپید; تخمهای مرغ and سگهای بچه are rarely used.

چنگال now also means 'a fork.'

نقره is now used for 'silver' while the old word سیم means 'a wire,' especially telegraphic.

امضا means 'a signature'

مجسمه means 'a statue.'

عکس now means 'a photograph' and not simply 'a reflection.'

تدارک now means 'preparation' as well as 'remedy, reparation.'

کبریت at present means 'lucifer matches' as well as sulphur.

تفخروا now means 'good' and not 'pay' as even now in India.

بالکہ always means 'perhaps' and not 'rather' as in Urdu.

تکلیف means 'duty' and not 'trouble' as in India in which sense رحمت is used.

دل now means not only 'heart' but also 'stomach.'

هرگاه is at present equivalent to 'if' and not to 'whenever' as formerly.

چنانچه is 'so that' or 'if' but never accordingly as in India.

تمیز means 'clean' as well as 'discretion' but تمیز only 'discretion.'

ملت now means 'a nation' and not simply 'a creed or a religious body, and in this sense it is opposed to دولت 'government.'

شیر now also means 'a water-tap.'

آب ریز now means 'a water-closet.'

تقلید now means to imitate and not simply to follow.

صدا کردن is used in the sense of calling a person and not to make noise.

فحش دادن now means to abuse. دشنام is now more or less obsolete.

آبی means not 'watery' but 'blue in colour.'

اشتباه کردن is to make a mistake while غلط کردن is used in the senses of 'to err excessively.'

پیدا شدن means 'to appear,' 'to come to hand' and not 'to be born' as formerly.

نظامی means 'police' and not simply 'administrative.'

امتياز means 'concession' as well as 'distinction.'

ناخوشی now means 'ill' and not 'displeased' for which ناخوشنود is now used.

تذکره now means 'a passport' as well as 'a memorial.'

روزنامه now means 'a journal' as well as 'a diary.'

پنجره (pronounced *panjareh*) 'a window that will not open out while دریچه is one that opens.'

II. The following are among some of the most important words that have acquired a new signification:—

تخم now means 'an egg' as well as 'a seed.'

حجام now means 'a cupper' and not 'a barber' in which sense دلاک is now used.

تعمیر now means 'to repair' and not 'to build.'

دعا now means 'a charm' and not simply 'prayer.'

اجاره now means 'to give on rent' as well as to hold a monopoly.

تیز now means 'a razor' as well as 'a sword.'

ساعت now means 'a watch' as well as 'an hour.'

عقرب now means a 'watch hand,' and not only a scorpion.

دماغ now means 'a nose' and not simply 'a brain.'

چادر now means 'a tent' as well as 'a mantle.'

صحبت now means 'conversation' and not simply 'company.'

(b) *Russian.*

دروشک means 'a drosky' i.e. a low four-wheeled carriage.

کالسکه means 'a carriage' (*Rus. Kareta*).

گور ناطور means 'a governor' (*Rus. Goobernatur*.)

نچا لنک means 'a district officer.' (*Rus. Nachalnick*.)

(c) *Italian.*

اسکله means 'landing-place.' (*It. Scala*.)

منات means 'Russian rouble.' (*It. Moneta*).

بانک means 'bank' (*It. Banca*.)

اروپا means 'Europe' (*It. Europe*.)

(d) *Turkish.*

اطاق means 'a room, a chamber.'

یورت means 'an apartment.'

قراول means 'a constable.'

دستاق means 'a prison.'

قشنگ means 'handsome, elegant, nice.'

سنجاق means 'a pin, a flag.'

گمرک means 'custom-duties.'

یوز باشی means 'a commander of 100 men' (In

Turkish یوز mean 100 and باشی head).

دنیای یونگی means 'New World i.e. America.

ہی با means 'Holland.' (*Fr.* Pays-Bas lit.
Low countries.)

کابینہ means 'Cabinet.' (*Fr.* Cabinet.)

تیا تر means 'Theatre.' (*Fr.* Theatre.)

اود سلس means 'Soda water.' (*Fr.* Eau-de-Seltz.)

لوڑ means 'box in theatre.' (*Fr.* Loge.)

دنیلہ means 'march past.' (*Fr.* Defile.)

کوک دوبا means 'wood-cock.' (*Fr.* Coq-de bois.)

سنا means 'Senate.' (*Fr.* Senat.)

سالدات means 'Soldier.' (*Fr.* Soldat.)

پرنس دوگال means 'Prince of Wales.' (*Fr.*
Prince-de-Galles.)

اکو سی means 'Scotch.' (*Fr.* Ecossais.)

موزیک pl. کان موزی means 'musical band.' (*Fr.*
Musique.)

المان means 'Germany.' (*Fr.* Allemagne.)

بالکون means 'balcony.' (*Fr.* Balcon.)

موزہ means 'Museum.' (*Fr.* Musee.)

اتازونی means 'United State of America.' (*Fr.*
Etats-Unis.)

اکول means 'School.' (*Fr.* ecole.)

(a) *French.*

سیب زمینی means 'potato.' (*Fr. Pomme-de-terre lit. the apple of earth.*)

مبیل means 'furniture.' (*Fr. Meuble.*)

تذکرہ پست means 'Postage-stamp.' (*Fr. Timbre-poste.*)

نمبر means 'number' (*Fr. Numero.*)

واگون means 'Waggon' (*Fr. Wagon.*)

راہ آہن means 'railway' (*Fr. Chemin-de-Fer lit., road of iron.*)

ماشین means 'machine' (*Fr. machine.*)

بلیٹ means 'ticket' (*Fr. Billet.*)

قونسل means 'consul' (*Fr. Consul.*)

گاز means 'gas', (*Fr. Gaz.*)

گا means 'station' (*Fr. Gare.*)

اتا مائزر means 'staff' (*Fr. Etat-Major.*)

سوپر means 'supper.' (*Fr. Souper.*)

کاپتان means 'captain' (*Fr. Capitaine.*)

قومندان means 'commandant' (*Fr. Commandant.*)

آدرس means 'address.' (*Fr. Adresse.*)

پاکٹ means 'parcel.' (*Fr. Paquet.*)

ملیون means 'million.' (*Fr. Million.*)

گم اسٹیک means 'India-rubber.' (*Fr. Gomme elastique.*)

“Izafat” by Persian whereas Indian retain it:—

مادر زن is pronounced *Madar Zan*.
 مادر شوهر is pronounced *Madar Shuhar*.
 سر شیر is pronounced *Sar shir*.
 سرقلیان is pronounced *Sar-qalyan*.
 سرانگشت is pronounced *Sar-angusht*.

*Note:—*Sometimes omission or insertion of an *Izafat* introduces a difference in meaning as:—

گل انار (*gul-i-anar*) means “pomegranate blossom”
 گل انار (*gul anar*) means “sour cherry”
 a kind of flower.

پسر بزاز (*pisar-i-bazzaz*) means the “son of a cloth merchant” but پسر بزاز (*pisar bazzaz*) “a young cloth merchant.”

بچه شتر (*bachcha-i-shutar*) means “the young of a camel” but بچه شتر means “a young camel”

(a) NEOLOGISM IN PERSIAN

By neologism is meant that element in a language which consists of either the new words naturalised from a foreign source, or the old words used in a new sense. Let us first mention the words borrowed by Modern Persian from foreign sources:—

Final silent h (هـ مخفی) is always pronounced like *e* in met, and never like *a* in dark as in India; i. e. مرده is somewhat like *murdey* and not like *murdah*.

In trilateral words (i. e. having three letters) when the second letter is quiescent, great care must be taken to observe the *حزم*. Words like فکر (*fikr*) and عقل (*aql*) must not be pronounced "*fikar*" and "*aqal*" as is generally the case in India.

The pronunciation of the letter ع when it is the final of a trilateral word deserves special attention on the part of Indian students. The words like جمع and شرع should be pronounced as *jam'* and *shar'* but never as *jama'* and *shara'*. The letter و is pronounced as *v* by Persians and not as *w* which is the case in India. Hence اول is "*avval*" and not "*awwal*."

The following are pronounced with an "Izafat" by Persians whereas Indians omit it:—

عمر خیام is pronounced '*Umar-i-Khayyam*.'

بهرام گور is pronounced '*Bahram-i-Gur*.'

عیسیٰ مریم is pronounced '*Isay-i-Maram*.'

غیر آباد is pronounced '*Ghair-i-Abad*.'

گور خور is pronounced '*Gur-i-Khur*.'

The following are pronounced without an

In the same way **یـاـه** had three distinct sounds i. e.

Long as in **تیر** equivalent to *ee* in *feet*.

Open as in **سیر** equivalent to *a* in *fate*.

Round as in **سیر** equivalent to *a* in *fat*.

Here also the middle sound of **یـاـه** has now disappeared and therefore we ought to pronounce **میز** and **تیز** respectively as *meez* and *teez*.

The next point worth remembering is that there is no **نـون غنه** or nasal sound of the final **ن** in Modern Persian. As for example the final **فون** of **چنان** and **چنین** is not to be pronounced as the nasal *n* which is so marked a feature of French but just as *chunin* and *chunan* would be in English.

Beside these there are certain other minor variations in pronunciation. *Alif* though usually pronounced as in India, has often before **م** and **ن** the sound of **ر**. The words **درگان** and **نان** are generally pronounced as **دکون** and ***نون**. Similarly the words **بام** meaning "roof" and **شام** meaning "evening meal" would be respectively pronounced **بوم** and **شوم**.

In India letters moved with **فتحه** have the uniform sound of *u* in *must* as in the words **مرد** and **کرد** but Persians now-a-days pronounced them as *merd* and *kerd*, something like *a* in *mare* or better still like *e* in French word *mère*.

age as it is now spoken and written. These may be classified as follows :—

- (a) The peculiarities of pronunciation.
- (b) The new words which have been borrowed from various foreign languages of Europe and Asia, as well as the words that have undergone a change in their meaning since the Classical Period.
- (c) The peculiarities in grammatical structure.

(a) PRONOUNCIATION.

In this connection the most important point to remember is that there is no distinction of **مجهول** and **معروف** in Modern Persian. In the classical period the letter **و** possessed three different sounds i. e.

Long as in **نور** equivalent to *oo* in *moon*.

Open as in **زور** equivalent to *o* in *more*.

Round as in **دور** equivalent to *o* in *mock*.

As this middle sound of **و** did not exist in Arabic, in Persian grammar which was based on that of Arabic it received the name of **مجهول** i. e. unknown, but now it has assimilated itself to **معروف** sound of **و** and hence **زور** and **کور** are pronounced respectively as *zoor* and *koor*.

masterpieces of European Dramatists have been translated. The most notable among these are Moliere's *Le Misanthrope* translated from the French into Persian verse and his *Le Medecin Malgre lui* (طبيب اجبارى) into prose.¹ From the above discussion, it must have been made abundantly clear that dramatic art, in the Europeans sense of the word, is a comparatively recent phenomenon in Persian Literature.

III. THE PECULIARITIES OF MODERN PERSIAN.

The indigenous Persian scholars of India, whose studies are mostly confined to the classics and to poetic exercises, have followed none of the development of the modern language. This Indian Persian may be looked upon as a petrification of the old classical language no longer in vogue in Persian itself. Although it is perfectly true, as has been pointed out by Professor Browne,² that Persian language has changed less in the last thousand years than English has changed in the last three centuries, yet the Persian of to-day is characterised by certain peculiarities, a proper study of which is essential for a thorough understanding of the language.

1. Vide Prof. Browne's "Press and Poetry of Modern Persia" p. 162.

2. Vide Browne's Literary History of Persia Vol. II p. 2.

the restraints of conventionality in thought and style. Once this is attained, a brilliant career may be predicted for the Persian Drama and there is no reason to doubt that Persian genius will also give its Corneilles and Racines to the world. But in order to usher in this Renaissance, among other things; the great classical models of Europe and Asia will have to be first critically studied and assimilated. It is sad to reflect however, that as far as the Persian tragedy is concerned, it has remained wholly outside the pale of modern influences. While on the other hand, it may be said that Persian comedy of to-day is entirely a modern creation. It was on the 24th October 1829 that the first Persian comedy was acted in Teheran.¹ This play which still exists in manuscript and bears the title of *انعام زب* (*Inam-i-Zan*), and was most probably an imitation of some Russian drama. The next step was the translation of six Turkish plays as we have already seen. In the neighbouring province of the Trans-Caucasia there is at present a very strong movement for the cultivation of native drama. There is hardly any town of importance which does not possess a Dramatic Society where plays are staged by the Muslim actors². In Persia itself some of the

1. See the Catalogue of Persian MSS. in Berlin Library Pertsch No. 37.

2. Vide Bouvat in "Revue du Monde Musalman" Vol. I, p. 266.

able in a great measure to the fact that the dramatic art is still in its infancy in Persia. We have to bear in mind that the present form of the *Taziyas* is the result of a comparatively recent evolution which is still going on. It would therefore be a great mistake to look upon them as the finished product of the dramatic genius of Persia. We must rather look upon this dramatic movement only as one of the manifestations of the Persian mind seeking to emancipate itself from a foreign culture imposed on it by the Arabs. It was during the reign of the Safawids (A. D. 1502-1736) who made *Shiaism* the state religion of Persia, that the dramatic representation of the tragic events of Karbala first took shape. Before this the *Taziyas* were only songs or elegies composed in honour of the Martyred Imams, and were occasionally chanted by persons actually representing them. But just as the Greek Tragedy was developed out of the choric songs sung in honour of Dionysus, by a process of detachment of the dialogue from the chorus of which it was only a secondary overgrowth and by its gradually becoming the substance of the drama¹, so the Persian Tragedy has now come to be a series of dramatic scenes which is still in a somewhat nebulous condition. The path one would fain see the future dramatist of Persia tread is that of the search for a greater freedom from

1. Vide Haig's Tragic Drama of the Greeks p. 19.

the Greeks transported the hearer out of himself and away from the present. It carried him back towards the origin of our race, up nearer to the Providence and the presence of the gods, and on towards the retributions of another world.¹ Every student of Persian history from Chardin, Renan, Gobineau, Benjamin, and Browne onwards has equally borne testimony to the soul-moving quality of Persian tragedy. A cold-blooded modern critic may miss the note of ethical sublimity that lies hidden underneath a crude exterior, and may even stigmatize such scenes as 'wallowing naked in the pathetic,' but Matthew Arnold, who was not only a critic but also a poet could rise to a proper appreciation of it when he wrote, 'It is a long way from Kerbala to Calvary, but the sufferers of Kerbala hold aloft to the eyes of millions of our race, the lesson so loved by the sufferer of Calvary.'²

Then while claiming for the *T'aziyas* of Persia a profound earnestness of religious feeling and a certain degree of moral impressiveness, we have to admit that they are lacking on the æsthetic side. There is nothing in them of that graceful harmony of structure and that due sense of proportion, which are so much in evidence in the Greek Tragedy. This is, no doubt account-

1. Quoted from Sumichrast's edition of Racine's *Athalie* p. xxx (Introduction).

2. Vide Matthew Arnold's "Essays in Criticism" First Series p. 268.

in directness and comprehensiveness, with the Sermon on the Mount: nothing plain and charity-breathing as the brief parable of the Prodigal Son". We venture to think this ungenerous criticism of so high an authority as Sir Frederic undoubtedly is, to be based on a total misconception as to the true aim and scope of tragedy. In a famous passage of his *Poetics* Aristotle lays down that the chief end of tragedy is to purify and regulate the passions.² Accepting this view of the case, it would be idle to deny the *Taziyas* of Persia such an aim. It is true that the Persian *Taziya* is not a tragedy on the classical models of Europe, but there is something grim, sombre, tremendous and awe-inspiring in it which cannot fail to stir the very inmost of our beings. Professor Tylor of America, in his *Theology of the Greek Poets* says, "Tragedy in its very nature, as conceived by

1. Vide his Introduction to Dr. Will's edition of Morier's *Haji Baba*, p. xvii.

2. Vide *Postica*, vi 2. Where Aristotle defines tragedy as "imitation of an action that is serious, complete, and of a certain magnitude.....through pity and fear effecting the proper purgation of these emotions." This has been admirably explained by Butcher as meaning that the witnessing of a tragedy rouses in the spectator emotions of fear and pity which expel those same emotions that are lying latent within himself, while i.e. the pleasurable calm which follows when the passion is spent, an emotional cure has been wrought. See S. H. Butcher's edition of Aristotle's *Poetics* Chap. VI.

"you who have such fine theatres, why do you seek out those works, the products of an art yet in its infancy?" It is because that in literature sincerity counts for everything. *The most imperfect expression of a deep sentiment outweighs the most skilful artifices designed to amuse the blasé audience.*"¹ This is a very high praise indeed but one that carries its own limitation with it. It is only the absence of a real *technique* behind these *Taziyas*, that would stand in the way of their being recognised as a perfect piece of dramatic art, while the vulgarity of style in which they are conceived would deny them a place in serious literature. On the other hand it would be a grave injustice to maintain with Sir Frederic Goldsmid that there is not much of ethical value in them. Speaking on the point he says. "The religious drama of Persia as it is called, is mainly, "a recital of the woes of Hasan and Husayn² the sons of Ali and Fatima (daughter of the Prophet) and, while earnestly inviting attention to the sufferings of these heroes of primitive Islam has little or nothing to impart in the way of practical instruction concerning the spectator himself. As a lesson of true morality there is, throughout the whole narrative, nothing to correspond,

1. Earnest Renan's "Studies in Religious History." p. 948.

2. See Sir Lewis Pelly's Preface to the Miracle Plays of Hasan and Husayn (Allen).

mystery-play which is essentially a series of *Taziyas*, is crude but effective, gaining strength from the very popularity and vulgarism of its style. Its length is prodigious, and the unities of time, place and even action are set at defiance. The author of the play as a whole or of its parts is unknown, and it is doubtless a product of the people, revised and altered according to need by those who act it, rather than a definite dramatic work¹. As an independently developed Passion-Play, wholly untouched by non-Persian influences, the religious drama of Persia is one of the most remarkable creations of the popular stage. The profound French thinker, Ernest Renan speaking of these *T'aziyas* observes "In my opinion, none of the mysteries of the Middle Ages have been written with such breadth of sentiment and such passion. The fecundity of imagination which the authors of Persian drama have enlisted in the service of the ardent passions is indeed surprising. Shakespeare himself would have been charmed with those *mysteries* and would have recognised his kindred by profound thrilling, sweeping something which overwhelms the poles of existence, and must strangely act upon the nerves. It appears that Persians who know a little of Europe, are astonished at the interest the *Taziyas* possess for us. "What!" say they,

1. Vide Etthe's criticism in *Grundriss der Iranischen Philologie* Vol. II, p. 316.

Imam Husayn the younger brother was most ruthlessly slain on the bloody fields of Karbala on the 10th Oct 680 A. D. by the followers of al-Yazid.¹

The Persians who are Shias by creed, regard the Imams as their national heroes and have adopted them as "the Martyrs of the Faith." They commemorate their death annually during the first ten days of the month of al-Muharram. Not only at the Royal theatre in Teheran, but also in each house that can afford it, there is given a dramatic representation of this tragic event. The actors of the drama are not especially trained for the purpose, but their deep religious feeling and their regard for their performance as a sacred duty lend a power to the presentation which works the audience into a highest state of emotion and frenzy.² The most important of these are given on the seventh and tenth of this month, symbolizing respectively the marriage of Qasim with Fatima and the death of Imam Husayn.³ Dramatically speaking, this

1. See Muir's 'Caliphate' p. 310, edited by Weir (1915) Muir is not disposed to believe in the complicity of Muawiya so far as the poisoning of Imam Hasan was concerned. See p. 291 of the above work.

2. For the best account of Taziya see p. 363 et seqq of "Persia and Persians" by Benjamin.

3. This piece has been translated into French by M. de Gobineau in his work entitled "Religions et Philosophies dans l'Asie Centrale" (pp. 405-437) under the title "Les Noces 'de Kassem'."

The comedies are for the most part, improvised by the *lutis*¹ or itinerant buffoons. Devoid as these performances are of any literary qualities and as such can offer little or no interest to a cultivated audience, they are nevertheless, rich in elements of certain kind of racy humour that is characteristic of the Persian people. On the other hand, it must be admitted that there are many things in them that are either indecent or even positively immoral. At best this *Tamasha* of Persia can be classed among the most primitive form of comedy in existence with its rough jests and horseplay, its topics of a somewhat questionable character and its scanty plot. It is very different, however, with the *Taziya* which is the most striking mystery-play of the entire Orient, and possesses a sway over the Shias of Persia comparable with that of the Passion-Play of Oberammergau over Christians.² The individual pieces are comparatively short, and are concerned entirely with religious subjects, especially with the martyrdom of the Imams Hasan and Husayn, the grandsons of the Prophet of Islam. It is a well-known fact that both of these brothers met with violent death at the hands of their enemies. Imam Hasan the elder brother was poisoned by his own wife at the instigation of Mu'awiya, while

1. *Luti* means a rough or a street vagabond.

2. *Vide* Prof. Browne's, "A Year Amongst the Persians," p. 551.

ters in Persia¹. Sir John Malcolm, in his admirable "History of Persia," gives a vivid description of these narrators of stories and reciters of verses. One cannot do better than quote his own words, "They sometimes display so extraordinary a skill and such varied powers, that we can hardly believe, while we look on their altered countenances and listen to their changed tones, that it is the same person who at one moment tells a plain narrative in his natural voice, then speaks in the hoarse and angry tones of offended authority, and next subdues the passion he has excited, by the softest sounds of feminine tenderness"². These stories, whatever be their intrinsic worth, cannot, however, deserve the name of drama and till recently had never been committed to writing.³ There are besides these, two classes of Persian plays which are of purely indigenous character. The native Persian drama, then may be divided into comedies (*tamasha*) and mysteries (*taziya*, lit. consolation, condolence).

1. Such story tellers are also to be met with in Arabia, Turkey, Egypt and even India, specially in Delhi, where at present is living a famous representative of his race in the person of.....

2. See Malcolm's History of Persia Vol. II p. 558 (edition of 1915). Cf. also Azad's Sakhundani Pars p. 158.

3. A few of such stories have been taken down as recited by Lt. Col. Phillott. See Memoirs of Asiatic Society of Bengal. Vol. I. pp. 375-412 (tirage apart).

beyond the rudimentary stage of a dialogue as represented by the *Maqamat*¹ or simply story-telling both of which passed from the Arabs to the Persians. In Persia where the people are passionately fond of listening to professional story-tellers, the stories mainly take the place of drama. These *Qissa Khawans*, as they are called in Persia, are a great educating factor in a country which is not yet blessed with a cheap press and a regular stage, and where education is in a backward state. They perform, to a great extent the double function of a novelist and a dramatist. Indeed from their more ready access to the poorer classes, they may be said to come nearer to the school master. Moving about from town to town, and from province to province, they contribute in no small degree to the diffusion of education and to the growth of intelligence resulting therefrom; and from their ample stock of choice phrases and expressions, to a greater flow of language in the people who have the benefit of their services. Hence the almost marvellous fluency of tongue and nimbleness of wit of Persians as a nation; for the professional story-tellers have their headquar-

1. *Maqama* in Arabic mean 'a place of standing' hence, an assembly where people stand listening to the speaker. The best works are *Maqamati Hariri* in Arabic and *Maqamati Hamidi* in Persian. See Nicholson's *Literary History of the Arabs*, p. 328.

- (ii) *The Romance*, which is a comedy turning on family affection, in which quarrels are healed, and the lost are found again, such as Shakespeare's *Tempest*.
- (iii) *The Tragi-Comedy* is one in which the nature of the story and the treatment, though not the final issue are nearer tragedy, as for example Shakespeare's *Merchant of Venice*.
- (iv) *The Comedy of Manners*, which is an attempt to reflect the society of the day as the author sees it, or thinks he sees it. Nearly all the comedies of Moliere belong to this class as also the *Khirs-i-Dust Afghan Vazir-i-Lankaran* and *Jihak Ali Shah* by Bihruz.

(v) Histories which are tragedies or comedies in which the story is based on historical facts as Shakespeare's *Richard III.* Tennyson's *Queen Mary* and the *Tarigehs of Persia*.

Without going into fruitless discussions as to whether the dramatic art existed in Persia even in Achaemenian times, as Dozy seems disposed to believe,¹ we might safely assert that the extant drama of Persia is both scanty and late, no doubt due in a great measure to the influence of the Arabs among whom like other Semitic races, the art of Drama never developed

1. Cf. Dozy's "Essai sur l'histoire d'Islamisme," p. 157.

II.—THE ORIGIN OF PERSIAN DRAMA.

Before proceeding to give a history of the origin and development of the Persian drama; it is necessary to say something in general concerning the modern conception of the dramatic art and its various forms. The chief characteristic of this branch of literature is that in it, the author speaks not in his own person, but in the person of the actors and the tale is not narrated but represented in action. Drama may be divided into three different classes:—

(a) Tragedy, which represents a reversal of fortune, the working out of the moral law through suffering caused by sin and error, such as for example Shakespeare's *King Lear*, Racine's *Athalie* and *Rustam and Suhrab* by Kazim Zadeh.

(b) Comedy (derived from Greek *komos* a revel) is a kind of drama which is opposed to Tragedy, as being intended to cause laughter rather than tears, and to reflect actual ordinary life rather than exceptional incidents. It is further subdivided into:—

(i) *The Farce*, which is a light form of comedy, with little or no plot, and a lively and even boisterous manner. It exaggerates and at the same time degrades the comic appeal by introducing vulgar action and speech, practical jokes, excessive play on words and the like. (*Saintsbury*).

tion and hypocrisy, oppression, and extortion on the part of native magnates and officials. As nothing is ever heard of them in intelligences reaching us from time to time from Persia. it is presumed that, if the plays were at any time performed in that country, the performance must have been tentative, or in obscure places only; but it is more than probable that however popular, they would not be suffered to retain their place on the boards of any local theatre, if indeed such an institution be shown to have a habitation at all. The attack upon conventional maladministration would be too manifest, and the abuse of power by individuals would be too distinctly held up to reprobation to meet with encouragement from those who are practically the object of the ridicule and satire of the socially aggressive dramatist. Then again, there would be risk of giving offence to the class which professes religion or learning, among whose members are many who are literally professors only, and have no claim to sanctity or scholarship in fact. If these and the state officials could be persuaded to stand aside, and let the plays as they are now published, or in any modified form, be acted before the lower orders or less sophisticated of the people there is no knowing what good seeds might be sown. This question deserves the consideration of well-wishers of Persia, irrespective of governments."

indigenous authors or those translated from European languages will be staged."¹

While it is highly gratifying to learn this, it is a pity that so far as Persia itself is concerned, the practical utility of performing these comedies should not have yet dawned upon the public mind. It is doubtful if it has ever been seriously suggested in Persia, that this new dramatic literature might be made the means of effecting in that country a national and patriotic movement, culminating in wholesale religious and social reform. In this connection it will be interesting to quote the pregnant remarks of Sir Frederic Goldsmid who is regarded as a very high authority on all matters relating to Persia. Writing in 1896, he expressed himself on this subject thus: (*Vide* Introduction to Haji Baba by Wills p. xviii).

"Some twenty years ago there was lithographed in Tehran, a small thick volume containing six plays and a dramatic narrative, by Mirza Fath Ali an *employe* of the Russian Government. These had been translated into Persian from the Azeri-Turki dialect, by Mirza Jafar of Qaraja Dagh. Smart, farcical and broad, without any special literary merit, they supply excellent material for students of colloquial Persian, but more than all are they to be commended for the unflinching exposure of preten-

1. *Vide*. Journal Asiatique 1904, p. 250.

presented on the stage.² The original Turkish version of this drama, as we learn from a note published in the *Journal Asiatique* was performed for the first time at Tiflis on the 13th November 1903. The translation of this original note contributed to that journal by the French scholar, Lucien Bouvat runs thus—"These comedies which are of supreme interest from the point of view of language, and manners of the Muslims of the Caucasus, have received the best welcome at the hands of European scholars, but hitherto the countrymen of the author seem to have had very little liking for these curious productions. But their dislike has ceased to-day. After waiting for full fifty years, one of the comedies of Akhundzade, bearing the title of the "*Waziri Khani Sarab*" has been acted on the stage for the first time with complete success. Represented by Muslim actors on the 13th November 1903, at Tiflis, this *Chef-d'œuvre* of the author has produced a great enthusiasm among the people. The Musalman public of Tiflis, being encouraged by their first success have decided to have henceforth a theatre of their own, where dramas whether composed by

1. From a note contributed by Bouvat to "Reveu du Monde Musulman" of December 1906, it appears that the play bearing the title of "Monsieur Jourdan" No. 2 of the list) was also performed for the first time in 1902 at Erivan before a full house with great success. See p. 266 of the above Review under the note "Le theatre chez les Tartares."

and moreover discouraging from the fact that these works dealt with such topics as were lacking in general interest. Although these plays do not profess to be more than a translation from the Turkish, yet their actual study will disclose the fact that the phraseology of the dialogues is perfectly idiomatic Persian. Mirza Jafar's translation must have been performed in the most happy manner indeed, for all his proverbs and allusions are genuine growth of the native soil, and do not in the least betray their foreign origin. Among these plays, the *Vazir of Lankuran* has been pronounced by the majority of Oriental Scholars to be the best. It may be mentioned that the original title of this play in Turkish is "the Vazir of the Khan of Sirab" (see No. 4 of above list p. v. *supra*). It appears that Mirza Jafar in his zeal to avoid all outlandish associations and give his productions a thoroughly Persian setting and atmosphere changed Sirab into Lankuran¹. This piece is also interesting from the fact that it along with another only of the same group, should have been deemed worthy of being re-

1. It must be noted that Lankuran is a Persian town on the West coast of the Caspian Sea in the province of-Talish while Sirab is a town in the half Turkish and the half Persian province of Azarbijan situated long 47° 50' and lat 38) at the distance of about 80 miles to the east of Tabriz on the branch telegraphic line running to Ardbil and has a Telegraph Office.

in Persia before. By using a style at once free and elegant, the Shah raised what was despised as the jargon of the common people to the dignity of a written language. All this ushered in a new movement in Persian literature and thought. Among the Pioneers of this Renaissance was Mirza Jafar of Qaraja Dagħ, the translator of these plays into Persian.¹ Being sadly alive to the fact that there were no comedies in Persian, it was his eager desire to introduce this new element into the literature of his country. His object in doing this was not only to afford an innocent diversion to the general public, but also to help the students of Persian both foreign and indigenous, in acquiring a mastery over the language. He greatly admired the excellent character of these Turkish plays, conspicuous as they were by the simplicity of their style, and their freedom from all the rhetorical embellishments, bombastic expressions and archaic words that were so much in vogue among the writers of his country. He dedicated the result of his labours to the posterity, and especially to the use of those children in the schools of Persia who up to that time had been forced to learn dry, antiquated books utterly unsuited to their mental capacities.

1. Prof. Browne has given a complete list of works produced at the time on pp. 157-166 of his important book entitled "The Press and Poetry of Modern Persia" (Cambridge 1914). The No. of this work is 80 in the above list. See p. 160.

5. *Mard-i-Khasis* (مرد خسیس) composed in 1269 A. H.=1852 A. D. It was translated into French by L. Bouvat under the title of *L'Avare* which appeared in the *Journal Asiatique*, 1904.

6. *Murafa Wekiler* or the Persian title *Wukula-i-murafa* (وکلاء مرافعه) composed in 1272 A. H.=1855 A. D. It was translated into English by A. Rogers, and into French by M. Cilliére under the title of "*Les Procureurs*" which also appeared along with the translation of the No. 4 as *Deux Comedies Turques*.

7. *Qissa-i-Yusaf Shah* (قصه یوسف شاه) composed in 1273 A. H.=1856 A. D. It was published in original Azeri text and translated into French by L. Bouvat in the *Journal Asiatique*, (1903) under the title of *L'histoire de Yousaf Shah*.

In the year 1874 A. D. during the reign of Nasir-ud-Din Shah (1841-96) of Persia, a Persian educationist of refinement and culture, lighted upon these plays in the Turkish. It was only in the previous year (1873) that the Shah of Persia had turned from his first royal tour in Europe, of which he had himself written a most entertaining account. The publication of this work marks an epoch in the history of Modern Persia. It not only revealed a new world to the people of Persia, but also aroused their interest in the public institutions of Europe. From the literary point of view also, it created a revolution such as was never seen

1. *Mullah Ibrahim Khalil Kimiya-gar* (ملا ابراهيم خليل كيميا گر) composed in 1267 A. H. = 1850 A. D. It was translated into French by Prof. Barbier de Meynard with the title of *l'Alchimiste*, and was published in the *Journal Asiatique* of January 1886.

2. *Monsieur Jourdan Hakim-i-Nabatat* (مسيو ژوردان حليم نباتات) composed in 1267 A. H. = 1850 A. D. It was translated from the Persian version into German by A. Wahrmund, (Vienna, 1889) and into English by A. Rogers, and into French from the Turki text by Lucien Bouvat (Paris 1906) in the *Biblio. Orient. Elzevirienne* of Leroux, vol. No. 81.

3. *Khirs-i Quldar-basan* (خرس قلدر باسان) It was edited and translated into English by A. Rogers under the title of (خرس دزد انگن), and into French by Prof. Barbier de Meynard under the title of *l'Ours et le Voleurs*, and was published in the *Recueil de textes et de Traductions*, (Paris 1889).

4. *Vazir-i-Khani Serab* (وزير خان سراب) It was translated from the Persian version into English by W. H. D. Haggard and G. Le Strange, under the title of *The Vazir of Lankuran* (London 1882) and into French by M. Cilliere under the title of *Deux Comedies Turques* (Paris 1888) and into German by A. Wahrmund in the famous *Reclam Series*.¹

1. *Vide* Paul Horn's *Geschichte der Persischen Literatur* p. 211.

only at once recognised the great educative value of drama, but also tried to convince his co-religionists, who looked upon everything foreign with the eyes of contempt and disfavour, that there was nothing in the theatrical performances of Europeans, which was repugnant either to good manners, or public morals. He very much deplored the lack of dramatic literature in his own tongue, and at times felt himself impelled to supply this deficiency by composing plays after the European models. It happened that His Excellency Waransoff, the Governor-General of the Caucasus Province, built a public theatre at Tiflis in (1266 A. H.=1850 A. D.) which created a new interest in dramatic performances among the people. Taking advantage of this opportunity he offered to write six comedies and an historical novel in the Turki dialect of the Persian Province of Azarbaijan, which is a sort of mixture of Persian and Turkish.¹ These plays were subsequently collected and printed in a book form in 1276 (A. H.)=1859 A. D. under the title of تمثیلات (*i. e.* comedies) at Tiflis, and were dedicated by the author to his superior officer, the Field Marshal Prince Briatinski. The titles of these plays are as follows :—

1. This language known as Azeri, is really a Turkish dialect, which is spoken in Russia, in the Provinces of Trans-Caucasia, and in Persia in the Province of Azarbaijan. See *Encyclopædia of Islam* vol. 1st. P. 590, [*Sub voce*].

INTRODUCTION.

1.—THE AUTHOR AND HIS WORKS.

Mirza Fath Ali Akhundzade (Russian form Akhundov), the author of this play was, as his very name implies, the son of a village school-master. According to Professor Barbier de Meynard¹ he was originally a Tartar by race, whose ancestors had settled down at Tiflis, which is an important town in the Russian Province of Trans-Caucasia, known as Qafqaz amongst the Persians. Being a Russian subject, he took service in the Russian army, and rose to the rank of a captain. In his days Tiflis² which had just passed into the hands of the Russian Government was the meeting-ground of Europe and Asia. The people of Tiflis were just awakening themselves to the call of a new civilization brought at their door. Mirza Fath Ali, who was a person of refined tastes, and possessed a literary turn of mind, also felt the impact of this modern culture. In a short time he became thoroughly imbued with the Western ideas of Art and Literature. He was particularly influenced by the dramatic literature of Europe, and developed a strong fascination for the comedies of Moliere³ and other French writers. He not

1. *Vite Journal Asiatique*. Year 1886. P. 6.

2. For an interesting account of this town, see "Travels of Nasir-ud-Din Shah to Europe in 1871." P. 231.

3. Jean Baptiste Poquelin Moliere, (1622-1673), the greatest of French comic dramatists.

study of Persian as a living language, the University has recently prescribed *Khirs-i-I* for its Intermediate Examination.

My chief object in publishing this book is to help the University students in making a thoroughly critical study of this drama, which may serve as a foundation for their further study of Modern Persian. In the introduction I tried to give every available information about the author and his works, gathered from sources many of which are quite inaccessible to the majority of our teachers of Persian. This is followed by a brief sketch of the origin and development of the Persian drama. Next I have discussed the peculiarities of the Modern Persian. Then comes the plot of the play followed by a short study of characters.

The aim of that translation is to make the construction of the original clear to the learner and to provide him with a model of style on which he may form his own version; in other words an attempt has been made to attain the mean between an paraphrase and literal "crib."

LAHORE :

Jan. 1928.

K. M. MAITRA

PREFACE.

of the great defects of our present system of instruction is its lack of practical character, and the Persian forms no exception to this general rule. The majority of our University graduates who are engaged in mastering the intricacies of Khaqani and Hafiz will find it almost a hopeless task to attain a decent conversation with a native of

the deplorable state of things is mainly due to the fact, that our students are taught Persian just as it was spoken and written at least two centuries ago. Persian scholars of India have scarcely ever been led to think, that like every other living organic language Persian has all along been rapidly changing in Persia, its real home. Of all the classical languages recognised by our Universities, Persian is the only one living in the real sense of the word, and so long as we persist in ignoring this fact, our knowledge of Persian will continue to be antiquated and impractical. The important changes that have taken place of late in the domain of pronunciation, grammatical structure and vocabulary will have to be taken into account if we want our knowledge of Persian to be of any use or able to any extent. In order to encourage the

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